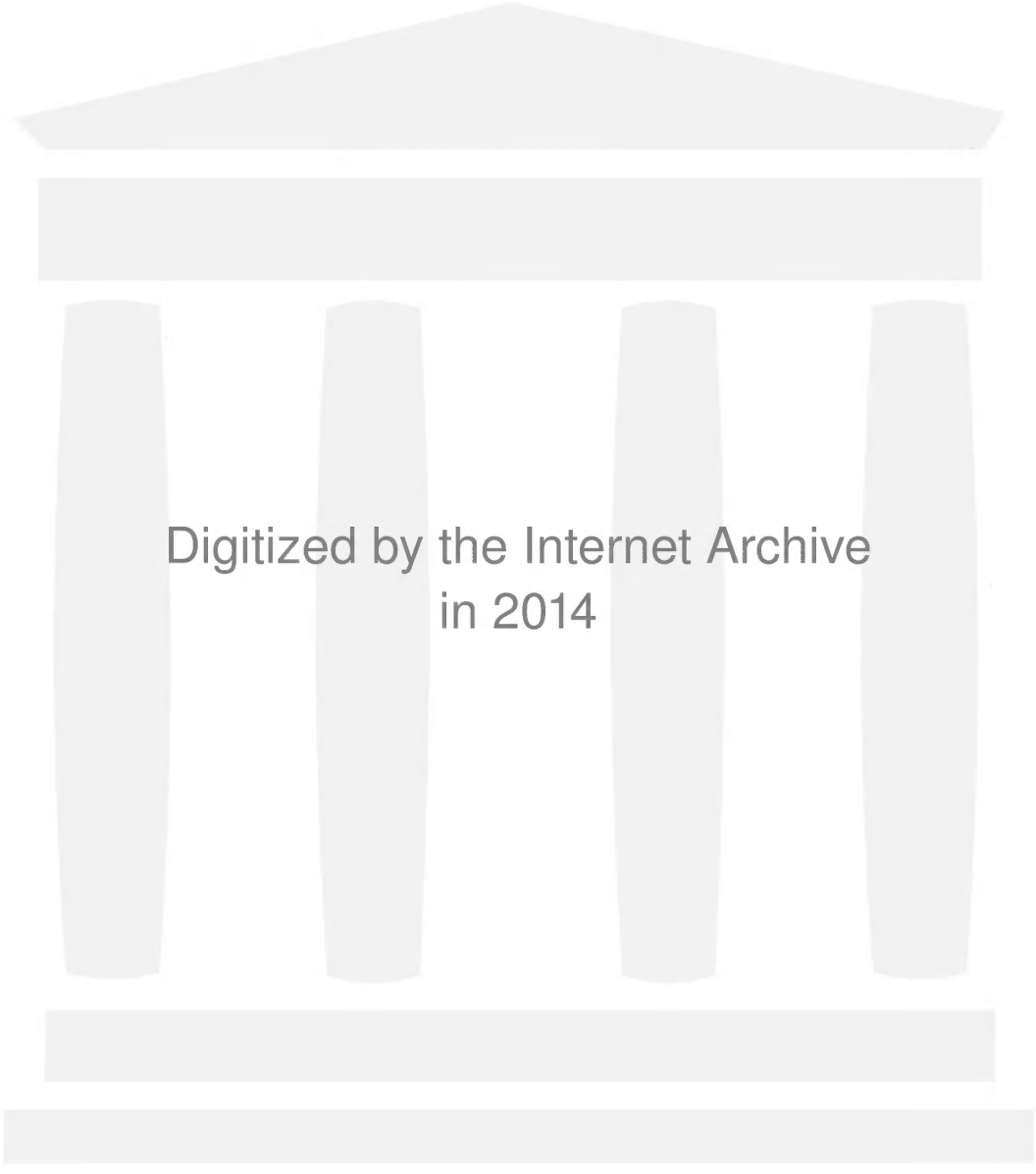
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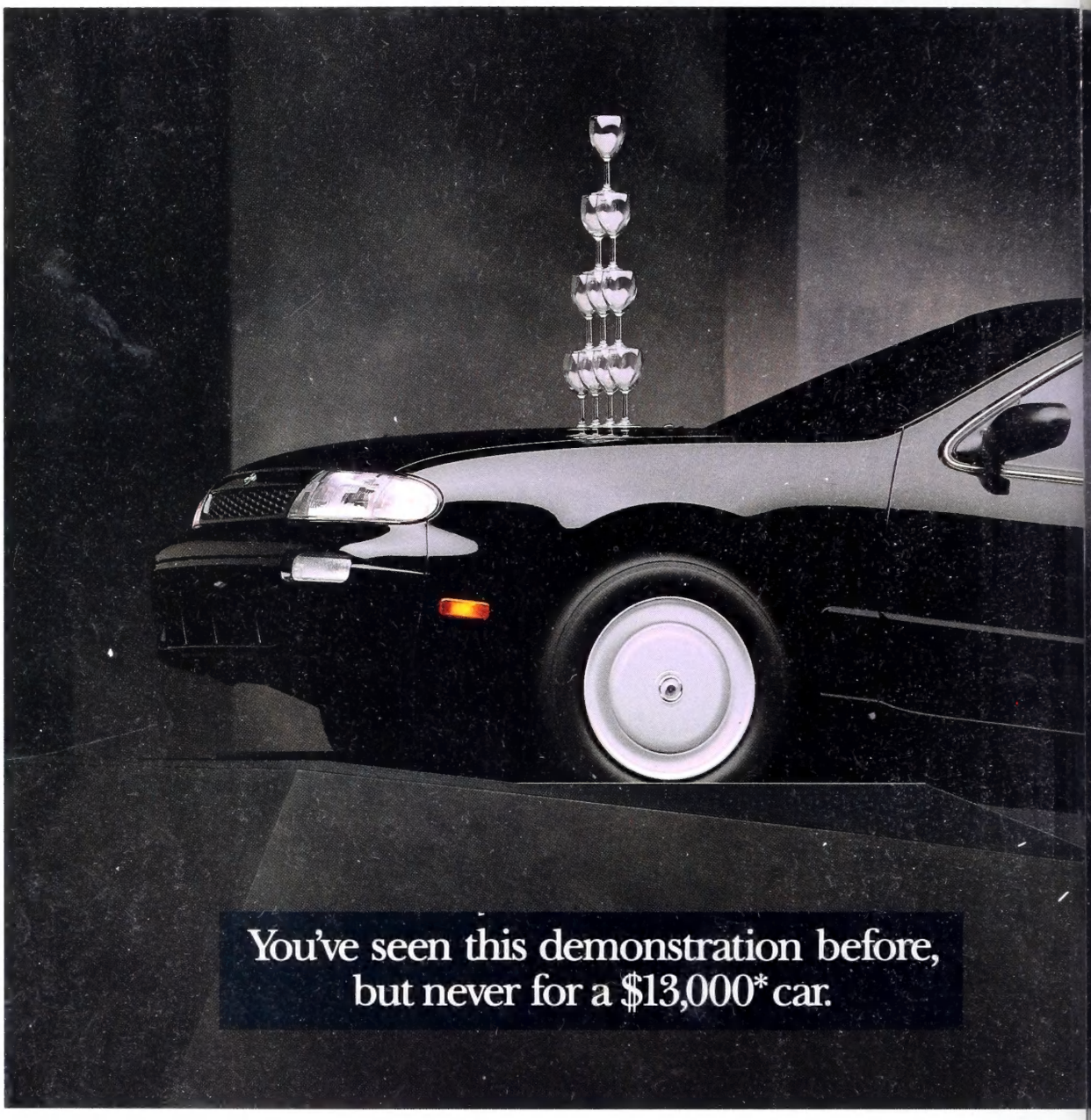
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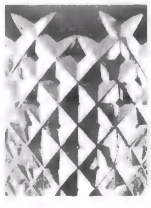
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ON THE COVER:
Nancy Braithwaite planned every detail of her Atlanta dining room with comfort in mind: warm-colored walls, plumply upholstered chairs, capacious eight-foot table, candles for soft light. See page 48.
Photograph: Jack Winston.

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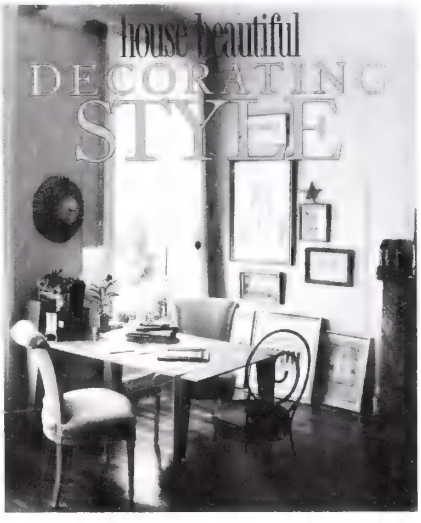
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The marrying kind

BY MARYBETH WESTON LOBDELL

I have just received the blueprints for the new wing we are building. My mind is walking through the plans sedately, entranced by the way the architect has translated our needs, dreams and what-ifs into sections and elevations. My mind is measuring and checking, but



my heart is racing up and down the stairs, in and out of rooms, even jumping on the bed, like a puppy off a leash.

The two-story addition is a honeymoon wing, a place for my husband and me to be young to each other. It will also be a new space for enjoying our children and grandchildren. The wing will be our retirement center, too, with a sensible downstairs bedroom, two studies, and places to make music, read, see home movies, watch birds in the garden, play games, and roll back the rug for dancing. We are newlyweds in our sixties.

The wing will be attached to the house where I have lived for nearly 25 years, twice as a widow. An old friend who allows herself to be outspoken, as old friends are allowed to be, asks me if adding to this house is really a good idea: What about the memories, the risks?

Yes, my children grew up here and one of them still works here as a writer. Yes, I still feel the presence of the husbands I lost, and sometimes I talk to them. I am not as sure as my parents were that in an afterlife families will meet and recognize each other. But if we do, I think all jealousies be washed away. Indeed I can almost imagine my husba (and children) talking music, news and baseball and laugh about how I never did learn to cook without burning so thing. The memories are complex but good ones.

My first husband and I both came from long-lived, lo married families. His parents had their golden annivers the first year of our marriage; my parents followed suit a celebrated theirs, as had my grandparents. Because Bill w fourteen years older than I, we wasted no time. Within fo years of marriage we had two boys and a girl, and had mov into our first small house in the suburbs. He was at CBS was at *The New York Times*.

For a while I stopped juggling and became a full-tin mother with part-time writing assignments. By the time t children were in school all day and I was working aga in the city, we moved to this larger house, one hour north Manhattan. Bill was a big man and had the kind of personal ty that needed space. He needed a big kitchen; he loved cook and he enjoyed shopping and preparing meals for o family of five, plus frequent guests. He liked big dogs, b books, a big desk, and had two walls for his elaborate mus equipment, records and tapes, all classical. He had a darl room, and a screen for showing films to the children ar for viewing documentaries as part of his work at home. first this house seemed much more his and the children

ı mine, and sometimes I envied his domestic competence. ly bailiwick was my office in the city where I was a mage editor, the laundry room at home (I didn't cook then I liked to iron and did most of the housework), and the en, which I loved and which claimed all the leftover time lively family and my job allowed. When we first bought house, the only spot of shade was under a picnic table rella. Our two acres are now half wooded and we have s, wildflowers, a grape arbor and places for croquet and ninton. Our daughter and her husband had a garden ding here.

hen Bill died, ten years ago, during the night after a ul vacation day in my hometown in Texas. Death left race of alarm on his face, or in the way his hands ed on the sheet, but neither his great heart nor his sman's curiosity could be awakened. He was buried in family plot near my grandparents and mother. I had listen to music. On Lewis's first visit here, we rode bikes around the community lake and afterward, while I was changing, I suddenly heard a Mozart tape on the player and a percussion of pots and pans in the kitchen. It sounded so much like Bill at home that I burst into tears.

Lewis and I never really lived here. He was retired and we spent our first five months of marriage at his house on Cape Cod, swimming, biking, hosting friends and family, a life both romantic and familiar. We lived in Provincetown, or in his New York apartment. We rented my house to a young couple for several summers, and our families enjoyed it on fall and winter weekends.

The last months of our three years together were lived at the hospital, where Lewis battled cancer and where I slept in a chair or cot and went home to the apartment each morning to bathe and get messages, and to tell the portrait of his beautiful first wife, five years dead, that she could not have him.



PAUL COZZOLINO

I see that a house can open its arms and grow, just as a heart can find room for another child, and sometimes, after pain and loss, can find room for new love

name and birth date placed on the marker, too. I ight my life was over.

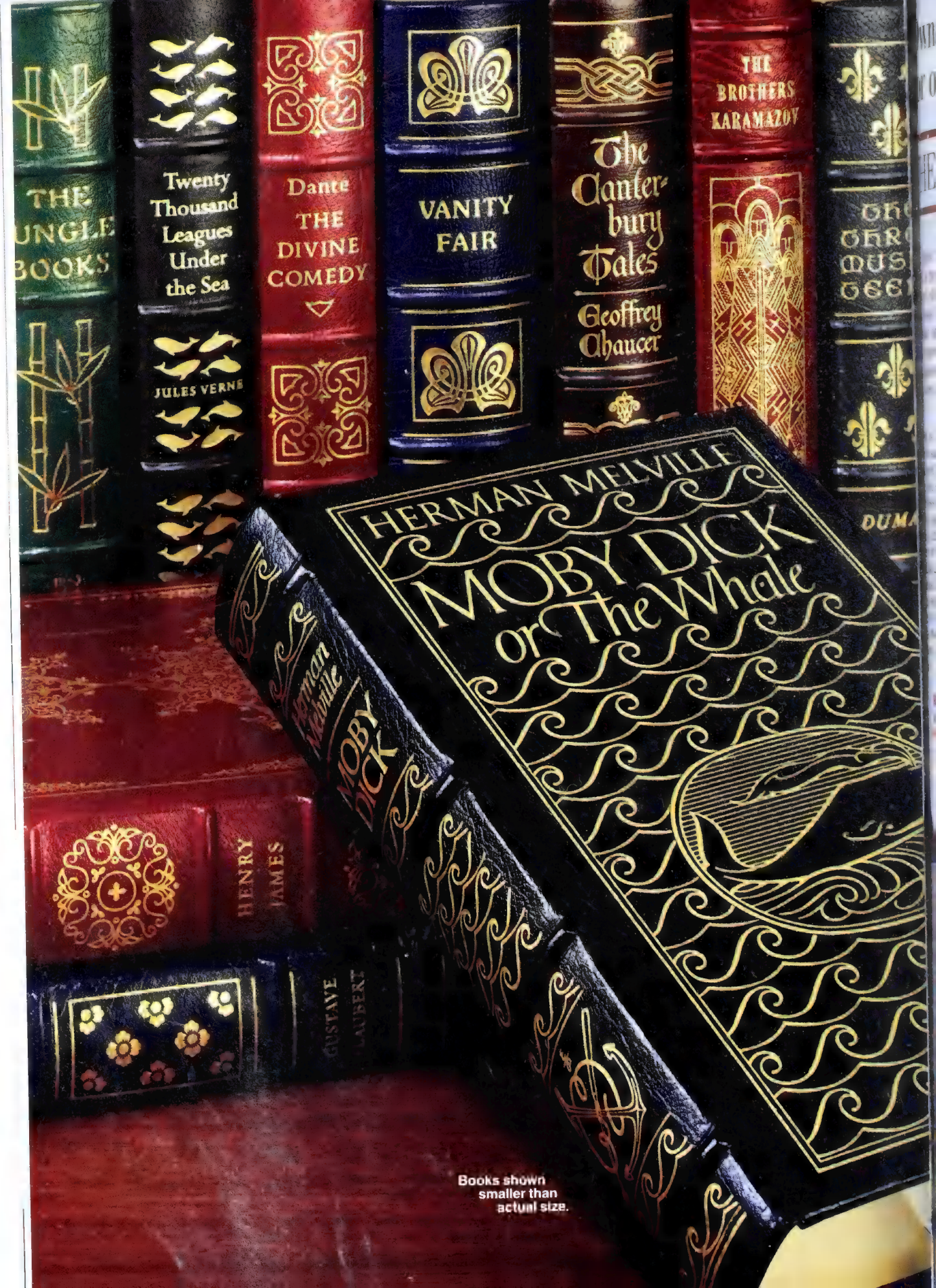
hree long years later I was married again, to a man I red and whom Bill and I had known decades before. At wedding my father gave me away as if I were a girl. My er had married again at 80 and he and his bride, then were like a young couple. Their first Christmas card wed them on camels in Egypt, and they had thirteen nturous years together. Their courage gave me courage ut remarriage and about being a stepmother and friend rown children.

was in this house that Dad had met Lewis as a prospecson-in-law. He was amused that once again I had choand been chosen by a newsman who liked to cook and

His children and I grieved together at the 19th-century Cape Cod house Lewis had loved so. The next summer his sister and I sadly sold it and sent the money and best furniture to his children. At his apartment, which I continued to rent, I packed up more things they would want (including the portrait) and bought what could not be shipped. When they visit, they still feel at home. I was glad I had not sold my own place and that my children could also come home. But two years down the road I still woke up crying, wherever I was.

You are so strong, friends said to me. Yes, I thought, strong like heavy dark andirons where fires no longer blaze.

By any measure I was not alone. I never lacked for company, and I'm content with my own. Still I felt maimed, half of what I was. Life can be productive at any age, but the joy >



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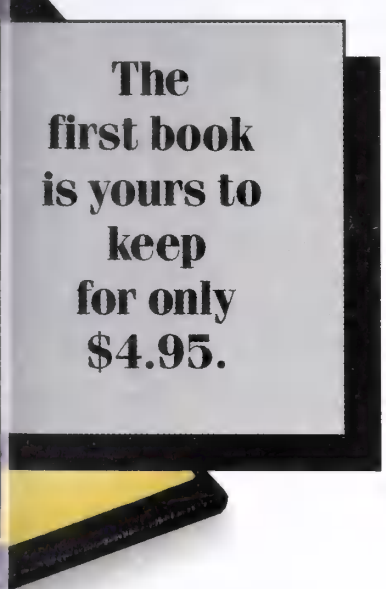
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was lacking. Then a miracle: Clo
mutual friends introduced Leighton a
me. He, too, was the marrying kind a
wished for family life again. With
months we had a church wedding w
dancing afterward. We each have ch
dren in their thirties. I have thre
Leighton has five, and all but two
married. Between us we have thirte
grandchildren, so far. With an abu
dance of family and friends one to fo
hours away, we see our expanded hou
as their stagecoach stop, weekend
treat and holiday gathering place.

The idea of adding to the house w
born shortly before our marriag
Leighton, who has a city co-op b
prefers country living, suddenly stopp
playing the piano in my living room a
asked, "Have you ever thought abo
breaking through this wall?" I was wat
ing plants. Surprised by this gentle ma
ungentle query, I froze in my tracks.
we broke through the wall," he conti
ued, "we could build a wing and conn
it to this part of the house with a gard
room. I don't want to live in your hou
I want us to live in our house."

As I examine the blueprints today
imagine stepping through the pia
wall to a skylighted garden room wi
fragrant and flowering plants, th
down two steps into our music–sitti
room. It will have an L-shaped balco
and a curved bank of windows, floor
ceiling, that will spill squares of sunlig
and moonlight onto a cherry floor.

A spiral staircase leads to two l
studies and a long view toward an op
field and a windmill by the lake. In t
foreground are tall pine trees planted
years ago. Leighton's electronic pia
faces them. As a divorced man who h
earlier divided some of the family pie
among his children, he brings a dow
to this marriage of things that ha
special meaning and that will suit t
wing (and some of the original room
handsomely.

I am very aware how carefully, h
respectfully, we must mingle our fu
nishings, books and memorabili
When I lived in my second husban
house on Cape Cod, I blithely set abo
making what I thought were lovi
changes, giving the place my own

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touch, perhaps putting on my own animal scent—an odd mix of Mr. Clean and Miss Dior. To my anguish, I saw in his face and heard in his voice what I should have known: that rearranging a room or pictures, even buying much-needed new curtains or dishes, must be done slowly, tactfully. Changes can imply criticism of a beloved person, or of possessions that in day-after-day loneliness have become dear companions. I wasted some beautiful Cape Cod days before I realized that time together was what he wanted, not housecleaning frenzies or shopping safaris or freshly ironed pillowcases.

House-fixing will be easier this time because my husband and I will be building and decorating together, in our own new place, at his suggestion. Should two people take on a building project when they have known each other less than a year? Probably not. But we knew each other well enough to marry with clear-eyed certainty, and by building we have come to know each other even better, in a hurry.

One brings a lot of self-knowledge and confidence to a marriage in later years. We are not new to family life or gardening or modest fix-ups. But having to talk about ceiling heights, window placement, preferences in wood grain, favorite colors and textures, is drawing out memories we might not have shared. My delight in the spiral staircase in his apartment and in a house I once rented, his recollection of a summer library in Maine, influenced the design of the music room. Leighton's favorite shades of russet and green, which go back to his boyhood—Irish setter chums sleeping with him on a green rug by a hearth fire—will find their way into our home.

Shortly after our wedding trip we had set up a joint building fund. We made legal arrangements that would be fair to our heirs (taking into account the unthinkable). We began interviewing architects and contractors. With no prior building experience—neither of us had ever selected a doorknob before—we find building together wondrously virginal. Our bathroom is the big surprise. Something small and simple, downright plain, we told the architect. What we learned about ourselves is that given half a chance to be hedonists, we just might. Because a bath has to start from bare tiles and we couldn't furnish it with anything old, we had to go shopping. What happened is that we ordered wildflower tiles, and a whirlpool tub big enough for two.

Having thought we had Puritan inclinations, we're also a little shocked that we're installing a small wet bar. As I recall, the conversation went something like this. She: "Wouldn't it be nice to have cold drinks here without walking all the way back to the kitchen?" He: "We wouldn't want a bar, would you?" She: "Of course not. A little refrigerator and sink behind a door." (Silence.) "For beer and wine." (Silence.) "Orange juice for the grandchildren?" He: "A juice bar, now that's a great idea."

He, too, was the marrying kind and within months we had a church wedding with dancing afterward

The easiest rooms to furnish will be our studies. Leighton's desk is from his boyhood home in New Jersey; it was his father's. Mine was my mother's. We have ambitious plans—to write songs together, Leighton's music, my words. I know my musical mother would have liked that. We are not so sure that his father would have understood his son, a successful banker who upon retiring is becoming the musician he had wanted to be as a boy. Curious that a new wing can seem to have ghosts, just as an old house can.

I'm thankful that our bedroom will have some echoes of his parents' house—a rosewood dresser, a walnut chest. Alas, there will also be an array of electrical switches for a ceiling fan, wall lamps, and, of course, recorded musi have never managed to fall in love w anyone who didn't need big speak and miles of wires.

We are learning many new thi together, even what to call the sp that links the wing to the house. avoid blocking upstairs cross-ventilat and light, the architect proposed a o story connector. It's called a hyphen holds the garden room–passageway a has a double-width pocket door. On blueprint this looks like a practical v to separate the generations under se rate roofs, and maybe it will be if we ending children and grandchildren s up too late and loud (or if the grandp ents do). But it may turn out to be occasional center of the hubbub. T granddaughters already see the area a stage and the pocket door as the curta precisely as my sister and I did in grandparents' parlor in East Texas.

I have a recurring dream in whi I find new rooms in a familiar hou rooms I did not know were there. N my dream is coming true. I see tha house can open its arms and grow, j as a heart can find room for anoth child, and sometimes, after pain a loss, can find room for new love. I all this in the blueprints of our house.

Many couples our age choose to m away from where they lived and work if they have a choice, or to find a sm place nearby. We prefer to be only o open door away from family and frien We know how lucky we are to have s vived grief and to have found each oth We know how blessed we are to ha the health and means to build a lar house for a larger family. We hope will be a spiritual magnet and bondi place for the next generatio Combining the first syllables of our fi names, we call our home Maryleigh. V pronounce it "Merrily." ■

Marybeth Weston Lobdell was garden editor at House & Garden *from 1971 through 1982 and is a trustee of the National Wildflower Research Cent She has written a play about Comanches Her three children are also writers.*

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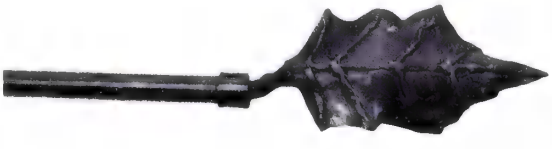
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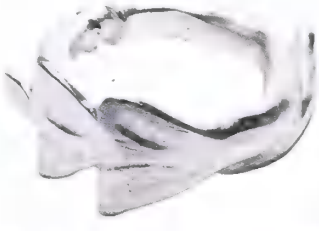




EDITORS | DARA CAPONIGRO AND LISA HEARST ESPY

Rods and rings made from precious materials can add drama to simple curtains. These accessories will help you drape, cinch and swag



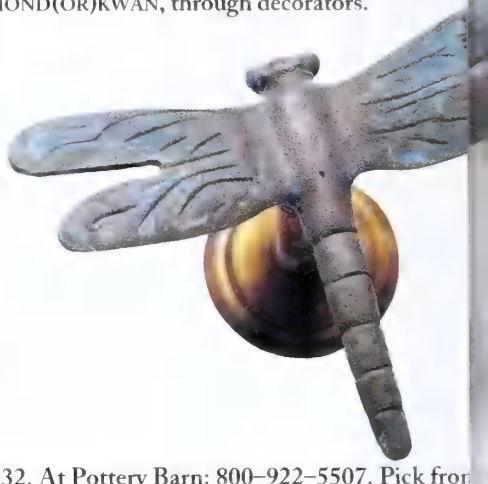






Six-inch wood tassels decked theater curtains in the late 1800s. Reproductions by Niermann Weeks (TOP LEFT), $75. At John Rossi 212–772–2137. Iron leaves embellish a six-foot rod (ABOVE LEFT), $785. From Le Symbole Studio: 312–266–8827. Silver-plated lo rings (ABOVE CENTER) by Garouste & Bonetti. At Neotu: 212–982–0210. Crystal ball finial (ABOVE RIGHT). From Decorative Hardware Studio, through decorators. Hand-blown glass finials (ABOVE, FAR RIGHT). From MOND(OR)KWAN, through decorators.





Cotton tie-on curtains (ABOVE LEFT), a 44-by-84-inch panel, $49; rods, from $32. At Pottery Barn: 800–922–5507. Pick fro fourteen natural shades for Yosemite wood blinds by Levolor (ABOVE CENTER); a 36-by-72-inch blind, $394. For stores: 800–225–9 A dragonfly tieback (ABOVE RIGHT) is one of four cast-bronze critters by Jerrystyle, $50 each. At Jerrystyle: 212–353–9480.



Woodworker Joseph Biunno's carved branch has a 23-karat finish (ABOVE), $125 per foot. From Joseph Biunno: 212–629–5630. Tas napkin rings of natural raffia can be used as tiebacks (OPPOSITE, BOTTOM LEFT), $35 for four. At Felissimo: 212–956–4438.

's-eye! Mahogany rod (BELOW), from Christopher Hyland, through decorators.





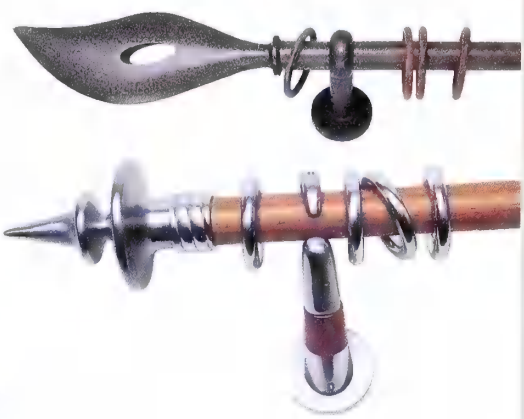




Shooting star tieback (ABOVE LEFT) measures five inches, from The Loom Company; spiraling bronze swag holders (ABOVE CENTER), n Hines; through decorators. ABOVE RIGHT: Accessorize with a crescent moon tieback from Hines, sun and leaf finials from The Loom Company (both through decorators); curtain rings, from $12, and ball finials, from $200. At Le Petit Trianon: 212–472–1803.

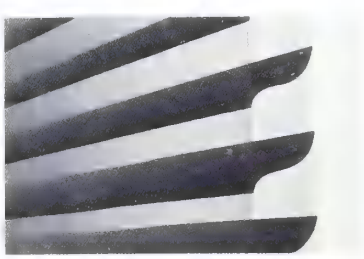






Pineapple finial (ABOVE LEFT), $175; and curtain ring, from $12. At Le Petit Trianon: 212–472–1803. Circular tiebacks, $175 air; ball and acorn finials, from $250 a pair. At Lars Bolander: 516–329–3400. Flower tieback (ABOVE CENTER), $40 a pair. At Gump's: 800–284–8677. Cameos, $390 each. From Joseph Biunno: 212–629–5630. Rods (ABOVE RIGHT), from Hines, through decorators.







ten bright sunlight with shades (ABOVE CENTER) from Hunter Douglas; a 36-by-72-inch shade, $390. For s: 800–22–STYLE. Bacchus finial (RIGHT), from Niermann Weeks, $75. At John Rosselli: 212–772–2137.

For more curtain ideas, see page 64. For more details, see Reader Information

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Whether you are a devotee of tea or just want an excuse for a party, here are the pots and paraphernalia to steep any blend with style



1. Glistening silver leaf and an ink drawing make Susan Ward's eight-inch plate perfect for teatime sweets, $90. For stores: 212–334–0064.

2. Bauhaus designer Wilhelm Wagenfeld's c. 1932 glass pot is a modern classic. Steep loose tea leaves in the infuser, $39. For stores: 914–969–6100.

3. Fairy-tale cottage from Italy, $145. At Bergdorf Goodman: 212–753–7300.

4. Vine-covered houses by scenery designer Justin Terzi from Swid Powell; tea set, $100. At Bloomingdale's: 212–705–2000.

5. A Staffordshire original, now reproduced, $85. For stores: 212- 679–3588.

6. It's high tea with the Chrysler Building in rainbow colors, $175. At Barneys New York: 212–929–9000.

7. Cream? Michael Aram's twig-handled silver-plate cream and sugar set, $90. For stores: 914–232–7465.

8. The Mad Hatter might fancy the bizarre pots on cotton fabric by Pierre Frey. From Fonthill, throug designers: 212–755–6700.

9. Short and stout teapots dot a dish towel, $25 At Keesal & Mathews: 212–410–1800.

10. Tea to go: A vintage suitcase is covered with a decoupage of plates, spoons and teacups, $225. At Wolfman-Gold & Good Company: 212–431–1888.

For more details, see Reader Information

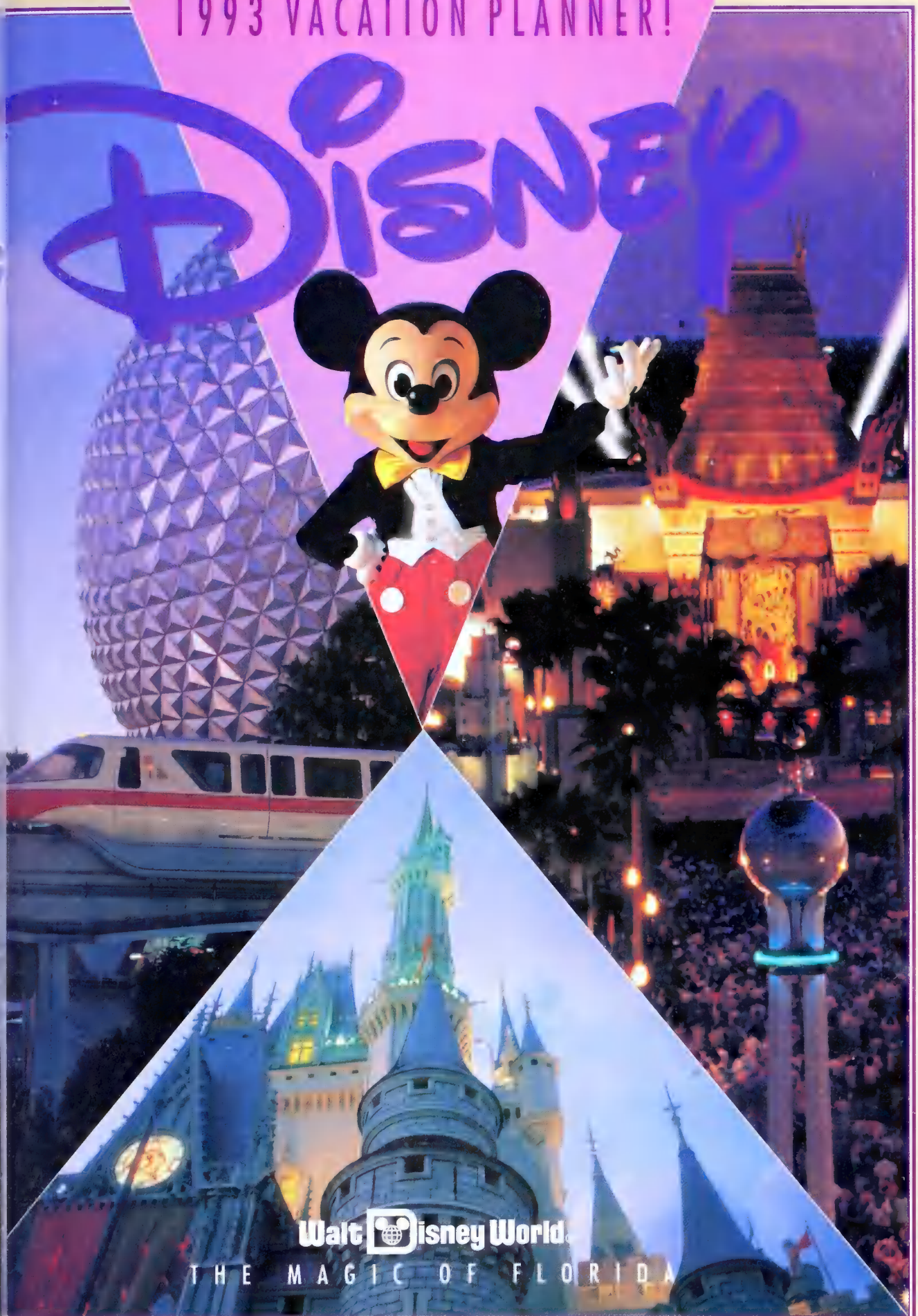






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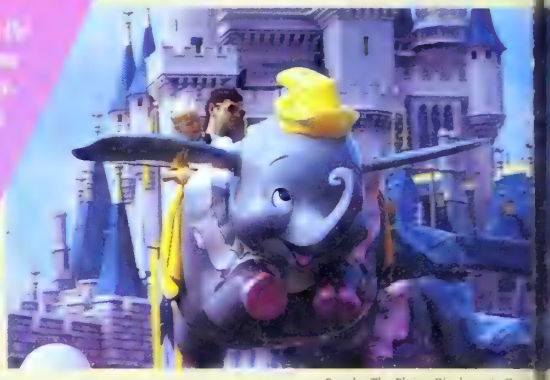


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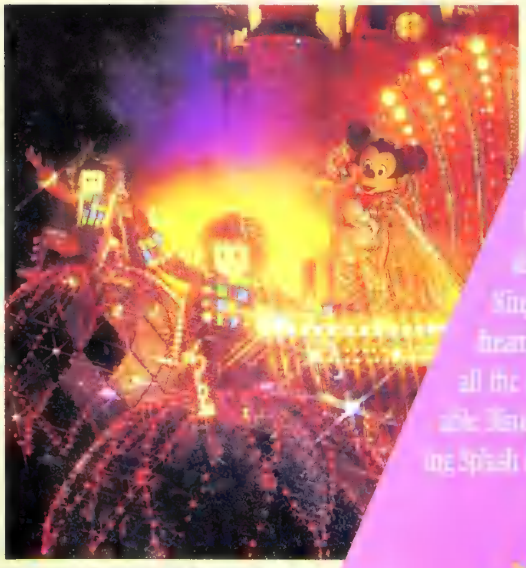


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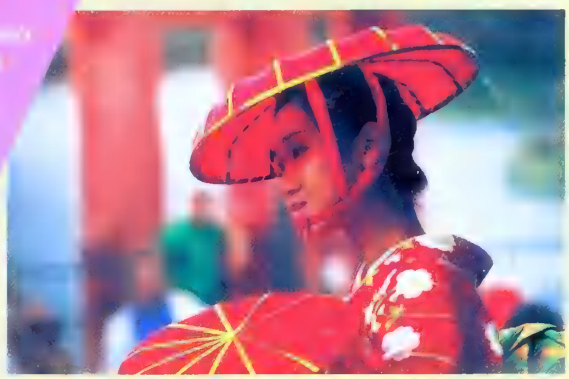
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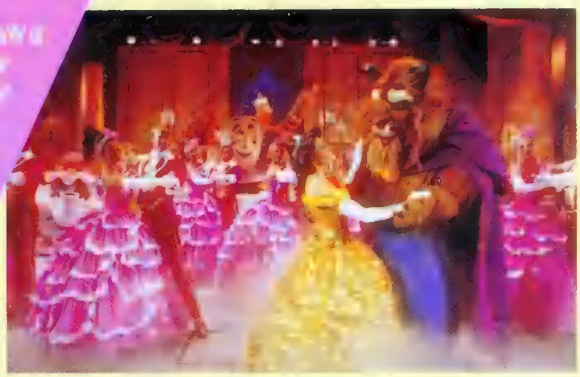
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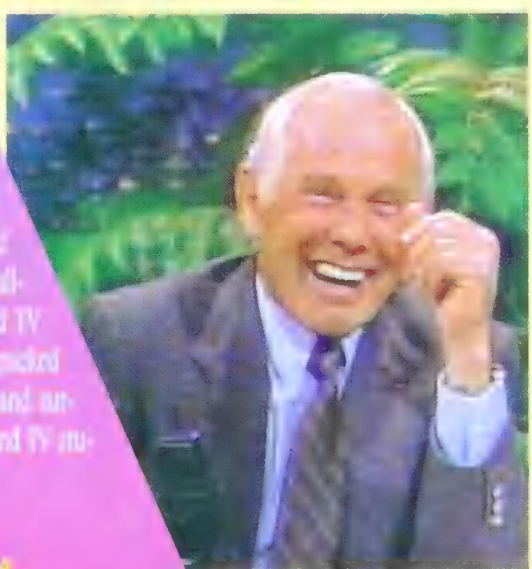
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BELOW: Lyle Peters
removes a stamen
n his own "Lovely
Alyssa," named
is daughter, in his
New York garden.



BY JOANNE McGRATH

Growing daylilies is easy. The hard part is deciding which ones to plant. The American Hemerocallis Society lists more than 33,000 named varieties (15,000 of these are available commercially), and each is prettier than the next. With so many daylilies to choose from, it's not surprising when gardeners take the easy way out and plant as many as possible.

Where do all these daylilies come from? One source, of course, is professional hybridizers who breed flowers with deeper ruffles, in ever more luscious shades. But they are not the only ones tinkering with color, size and shape. Passionate amateurs make numerous and important contributions each year.

These are the real daylily people, as Sydney Eddison found out. In her book, *A Passion for Daylilies*, she says she once considered herself "a full-fledged 'daylily person'" because she grew more than 150 different varieties in her large country garden. But when she joined the American Hemerocallis Society she discovered the devotion and enthusiasm of amateur hybridizers. "The modern daylily owes an incalculable debt to backyard breeders," she writes.

Several factors make daylilies particularly easy for amateurs to hybridize. The pistil and the pollen-bearing anthers are easy to identify, thanks to the size and open shape of the flowers. Seeds are large enough to collect and handle easily. And, best of all, results come quickly. A seedling produces flowers by the third year and sometimes sooner. Plants like camellias and lilacs take up to seven years to flower.

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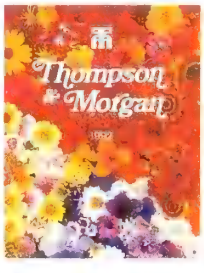
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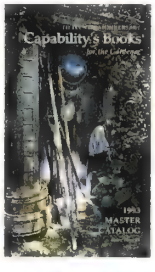
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ry to list in their catalog and the flower makes its public debut.

the affectionate tones usually re- d for describing a love affair, daylily le like to tell about the moment they were smitten. Mrs. Royal A. s, Jr., known as Bertie, recalls how eart skipped a beat when she saw a w daylily in her Texas neighbor's back in 1947. All was lost when she ıer husband traveled to Houston to a hybridizer. "When I saw so many ent colored daylilies I just got car- ıway," she says.

rris grows a few daylilies around Dallas house, combining them with perennials and with her award- ing daffodils. For her own breed- ırogram, however, she leases land t twenty minutes away, where she s more than 1,000 varieties.

the past fifteen years Ferris has ed about 25 cultivars and intro- d about fifteen of them. "I have n a lot of daylilies that I haven't in- ıced because they are so similar to 's on the market," she explains. But s is undaunted by what might seem ailure after so much patience and t. In fact, she seems to thrive on work. Over eighty, she still tends laylilies herself: pollinating, trans- ting, weeding and watering. "It s me limber," she insists.

summer, Lyle Peters, a ontown, New York, podiatrist, gets t dawn to pollinate hundreds of ers before he goes to work. Seven ago he was an enthusiastic garden- ho thought daylilies were "nice." ı he met a breeder selling seedlings 2 apiece. "I bought two dozen," Peters, "then asked the man how red his own flowers. He told me just started doing it."

ıis casual attitude also characterized rs's initial breeding program. "In ɔeginning, I was crossing a pretty er with a pretty flower," he says. it doesn't work. You have to know characteristics are in each parent."

etting to know daylily parents led to other hybridizers and to the American Hemerocallis Society. He began to swap seedlings, compare flower and plant traits and buy new introductions at Society auctions to use as breeding stock.

Peters's breeding goals became loftier, and now a flower is only part of the picture. A plant must also have a high bud count, a good strong scape or stem (not too thick or too thin), a flower in proportion to the height of the scape, and foliage.

Hybridizing is full of surprises, however, as Peters quickly found out. "I've had offspring with forty to fifty buds, but with a crummy flower! If you get one thing, then something else is lacking," he says cheerfully. Like Ferris he is undaunted by the odds. "If you keep one in five hundred or a thousand seedlings you are doing pretty well. Most of them you just throw away or give to friends."

One New York breeder rises at dawn to pollinate hundreds of flowers before going to work

Farming and gardening have always been part of Rod Lysne's life in rural Wisconsin. He loved the rhythms of farm life, but tending a herd of dairy cows combined with his work as a high school teacher was too demanding. He found the kind of farm work he wanted ten years ago, when he saw daylilies being hybridized in a Minnesota garden. Now Lysne has an acre and a half planted with rows of daylilies, and from that he produces about 2,500 seedlings per year.

Hybridizers like Bertie Ferris and Lyle Peters keep all their crosses in their heads, but Lysne's records are more conventional. When a plant pleases him he enters it in his notebook and photographs it as well.

Lysne's breeding program emphasizes good garden performance and hardiness. "In Wisconsin, the winters can get pretty cold—twenty-five below zero is normal," he explains. If the plant turns out to be a star-shaped miniature or a tall, ruffled double, he is happy either way.

Daylilies have given Dan Trimmer of Water Mill, New York, a new life. After a career as a police detective, he felt burned out. "My work was with the Juvenile Aid Bureau and I saw a lot of abuse and neglect," he explains, adding happily, "This is the flip side of life."

A coworker started Trimmer's daylily mania. Hearing that Trimmer was going to buy a yellow daylily, the colleague took him home to sell him one of his own. "In his little suburban backyard, my friend had about 350 daylilies. It just knocked my socks off," Trimmer recalls. "I bought a few from him and that started it."

Although he has only been breeding daylilies for six years, Trimmer has already registered four names with the American Hemerocallis Society. He works with large numbers, growing about 3,500 seedlings a year.

To get a jump on the chilly northern spring, Trimmer sends his seeds to a friend and fellow hybridizer in South Miami. Once the seeds sprout and the northern weather warms up, he drives the 1,400 miles to Florida to dig up the seedlings, drives back to New York and plants them in specially prepared beds. The sturdy daylilies don't seem to notice the upheaval, and the head start allows Trimmer to see results sometimes a year sooner.

Visitors and customers come to Trimmer's garden all summer and their comments have changed some of his breeding goals. Where he was once interested in wider, more ruffled petals and very green throats, he watched people walk right past his subtle beauties. "They loved the clear colors," he says, "so now I aim for that."

Having people in the garden cuts down on the quiet observation time a hybridizer needs, but Dan Trimmer >



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is not complaining. "The joke is t
the garden is my mental health facili
he says. "People leave happy after be
in the garden. I love that." ■

Joanne McGrath has succumbed to daylily fever in her garden just outsi New York City.

HOW TO BREED DAYLILIES

There is nothing coy about a day flower. Part of its beauty lies in the e gance of the reproductive apparat which it parades before appreciative sects and eager hybridizers. The fem part, or pistil, terminates in a thr chambered ovary which, if fertiliz contains the future seeds.

Surrounding the pistil are six s mens, each with an anther sac full pollen. On a warm day the pollen-be ing anthers split in half lengthwise, outside edges roll back, and fluffy y low pollen grains containing the m cells are offered up to the first taker— it human hand or passing bumblebee.

Daylilies are easy to hybridize. Plu out a stamen, transport it to anoth flower and brush the pollen-bearing a ther across the sticky tip (the stigma) the pistil. That's all there is to it.

In two to three weeks, the thre chambered ovary begins to look like little green barrel with bulging staves.

Within the staves six or seven pairs seeds, stacked one on top of the oth are fattening up. Over the next thr weeks or so they will turn from white brown to glittering jet black. When seeds are ripe, cracks appear betwe the staves at the top of the barrel. In t normal course of events the barr would dry out in a few days, the crac would widen and the seeds would sp out onto the ground. But in our sc nario the hybridizer rouses himself herself, harvests the seeds, and plan them—immediately where winters mild, or the following spring in co parts of the country. Either way, with a maximum of three years and a min mum of one, the first scapes will ari from sprightly green fans, and flowe for which the hybridizer alone is r sponsible will greet the dawn.

Adapted from A Passion for Daylilies *Sydney Eddison (HarperCollins 1992)*


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Inside Pittsburgh

Once one of the most blighted cities in America, this western Pennsylvania river town is now among the most livable. A visit will delight you

BY JANE MARGOLIES

Say Pittsburgh and some people still envision a grimy steel town. But that was the *old* Pittsburgh. The new Pittsburgh—a city of 370,000, sprawling across three rivers—is clear skies and clean waters. It's a bright, new airport and gleaming downtown towers. It's a healthy high-tech economy.

The transformation began in the 1940s. The brawny Pittsburgh region had supplied the nation's steel, coke and aluminum, but raw sewage poured into the rivers, and the sky was so sooty that streetlights stayed on all day and office workers took an extra shirt to change into by noon. Then political, business and civic leaders banded together in one of the country's first urban renewal efforts. While Pittsburgh's economy was shifting to health and business services, parts of the downtown were rebuilt, and historic neighborhoods were revitalized. In April 1992 the National Building Museum recognized the success of the public-private partnership by bestowing its annual Honor Award on the civic leaders of greater Pittsburgh.

These days Pittsburgh is rated one of the best places to live in America, and movies are filmed on its picture-perfect streets (*Bob Roberts, Hoffa, Three Rivers*). Pittsburghers are hardworking, friendly and proud of their city's new look and its rich history.

DOWNTOWN—THE GOLDEN TRIANGLE: Pittsburgh grew up around the 1761 British Fort Pitt at the point where the Allegheny and Monongahela rivers meet and form the Ohio River. It was the rivers as well as abundant coal, oil and natural gas that led to industrialization in the next century. While Andrew Carnegie and Henry Clay Frick were building coke ovens and foundries along the waterfront, the best architects of the day were designing skyscrapers and railroad stations downtown—many of which survive and still convey the vigor and confidence of the turn-of-the-century city. You can see the compact downtown in a couple of hours on foot, armed with a map and *Pittsburgh in Your Pocket,* an architectural guide from the Pittsburgh History & Landmarks Foundation ($4.75; for a copy, call the Corner Bookstore at 412–765–1042).

Henry Hobson Richardson's Allegheny County Courthouse and Jail (on the corner of Fifth Ave. and Grant St.) is considered one of the architect's best works. This is a massive Romanesque Revival complex; convicts went from the courthouse to prison by crossing an arched Bridge of Sighs. Across Fifth Avenue, architect Frederick J. Osterling's Union Trust Building bristles with Gothic ornamentation outside, and inside, a ten-story light well is topped by a stained-glass dome. Daniel Burnham designed the austere, classic Frick Building (Fifth Ave. and Grant St.) as well as the 1910 Oliver Building on Mellon Square, with its two-story lobby of bronze and marble. Don't miss Fourth Avenue, the turn-of-the-century financial district, starting at the exuberant Italianate 1871 Dollar Savings Bank (#348), with massive Composite columns and friendly lions guarding the door.

In later years company headquarters also served as advertisements: The Alcoa Building is sheathed in quilted aluminum. The U.S. Steel Building is a raw frame of Cor-Ten weathering steel. The headquarters of Pittsburgh Plate Glass, by Philip Johnson and John Burgee, is a Gothic castle in dark glass.

Railroad terminals recall the glory days of >

1. The breathtaking skyline rises behind the West End Bridge, which spans the Ohio River.
2. Quaint shops on the South Side.
3. The mood is upbeat at Café Allegro.
4. Lovers of Victorian style will want to take up residence at Café Victoria, a new restaurant and antiques store in an 1872 town house on the North Side.
5. Chatham Village, modeled after turn-of-the-century garden suburbs, was built as an experiment in affordable housing.
6. At the Mattress Factory, Bill Woodrow turned a decrepit kitchen into a haunting work of art called *Ship of Fools: Discovery of Time.*
7. Articulation offers crafts and modern housewares.
8. & 9. Union Station was built beginning in 1898, during a brief period when Pittsburgh was spelled without the "h."
10. Toadflax has everything for house and garden, from amaryllis bulbs to ancestor portraits.
11. The oak-lined library at Clayton, industrialist Henry Clay Frick's estate, which recently opened as a house museum.


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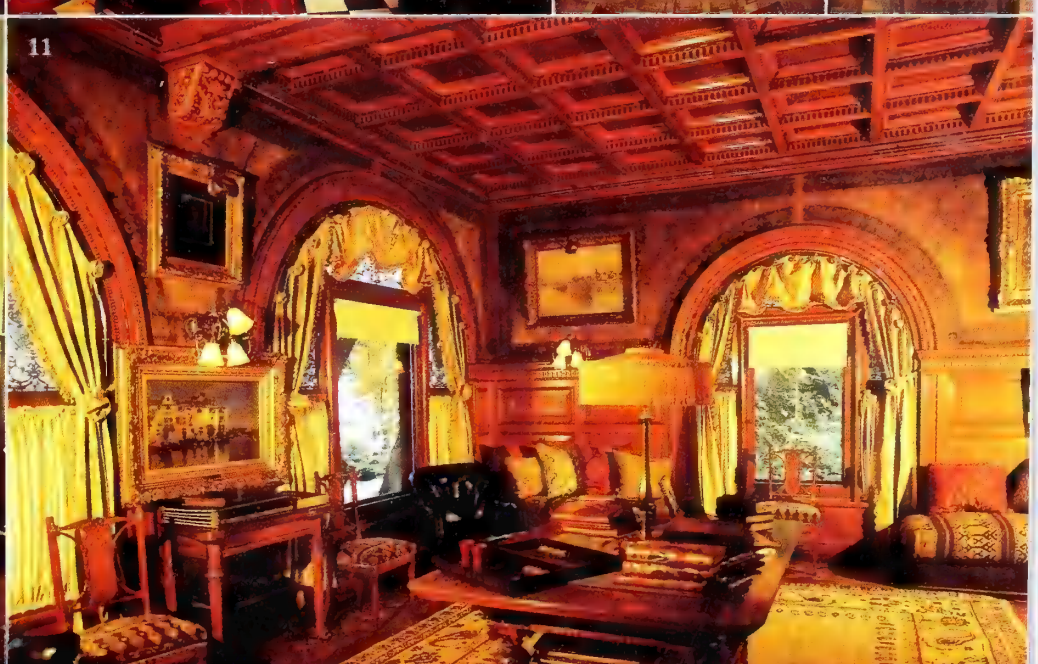

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At Clayton, Henry Clay Frick's Victorian estate, the parlor walls are covered with embossed silk velvet studded with mother-of-pearl

train travel. The Pennsylvania Railroad's 1902 Union Station (now an apartment complex) has a powerful Beaux-Arts rotunda with terra-cotta vaults. Across Smithfield Street Bridge, a rare and charming truss design of 1883, the buildings for the Pittsburgh & Lake Erie Railroad have been recycled as Station Square. The stained-glass waiting room is now a restaurant, train sheds are an indoor mall, and rail cars house gift and antiques shops.

NEIGHBORHOODS: It's a quick drive or bus ride to Oakland, the civic center with wide boulevards and neoclassical museums, monuments and buildings of the University of Pittsburgh and Carnegie Mellon University. In nearby Shadyside, Point Breeze and Squirrel Hill, wealthy families built stately houses in every imaginable style. Only a few mansions are left on Fifth Avenue, once called Millionaire's Row, but there are plenty of grand houses to admire on the side streets.

The mill workers lived near the riverfront factories in small ethnic neighborhoods. Polish Hill—tidy houses on steep winding streets—is watched over by the Immaculate Heart of Mary Church, which can be seen from every part of the community. Generations of Italians have lived in Bloomfield, where the rest of Pittsburgh comes for crusty bread and smoked mozzarella, and big dinners at Tessaro's (4601 Liberty Ave.; 412-682-6809) and Mariani's Pleasure Bar Restaurant (4729 Liberty Ave.; 412-682-9603).

Across the Allegheny, in the hills above the Clark Bar sign (the candy bar originated here), the North Side is composed of several neighborhoods that had declined and are now bootstrapping their way back. The Mexican War Streets section—named after the heroes (Taylor, Jackson) and battle sites of the war (Buena Vista, Palo Alto, Monterey)—was laid out in the 1850s. Two-story Greek Revival houses from before the Civil War mix with three-story houses with mansard roofs built after it. Slightly more elegant, Allegheny West has lovely tree-lined streets such as Beech Avenue, where at #850, an Italianate brick house, Gertrude Stein was born in 1874 .

The South Side,.on the other shore of the Monongahela, starts at the domed St. John the Baptist Ukrainian Catholic Church on South 7th Street, and it is here that immigrants from Eastern Europe settled, in plain side-by-side houses. But in the last few years artists and young professionals have joined them. On East Carson Street—along with the old barbershops, gritty bars and travel agencies advertising charter flights to Eastern Europe—are crystal vendors, vintage clothing shops and hip new restaurants.

Up near 27th Street, one of the few remaining m stands—a huge blue shed tangled in black pipe. He jammed-together houses are small and dingy, and men s in and out of broken-down bars that take up an ent block—Max's Tavern, Bill's Tavern, the Mill Site Tave Ronnie P's Tavern. The past lives on.

The best view of the city is from Mount Washington, a the best way to get there is on one of two cable cars call Inclines—the last of the fifteen conveyances that once carri people and coal from the mines. The Monongahela Incline conveniently located, but the Duquesne Incline has its ori nal 1877 cars with carved cherry and maple interiors. T pod-shaped observation platforms on Grandview Avenue a favorite spot at sunset.

A lesser-known site on Mount Washington is Chatha Village (Virginia Ave. and Bigham St.), a 1930s housi development for families with limited incomes, model after the garden suburbs pioneered earlier in the centu Attached brick town houses with slate roofs and gre trim—uniform but nice—face each other across commun lawns. Parking garages on the perimeter were intended keep the center free of traffic. Winding paths, maple tre and the hilly site make the development a pleasant retreat.

MUSEUMS: Three museums—one large and well known, tw smaller and highly personal—are worth visiting. The 97-yea old Carnegie Museum of Art (4400 Forbes Ave 412-622-3131) in Oakland, one of the many institutions th make up the Carnegie Institute, is famous for its Americ and European art from 1896 on. The museum also organiz the Carnegie International, the important contemporary a show held every three years.

Clayton (7227 Reynolds St.; 412-371-0600), th Victorian estate of Henry Clay Frick, recently opened to th public after a five-year, $6 million restoration masterminde by architect Thierry W. Despont. The house is on the san grounds as the Frick Art Museum displaying the Ruben Fragonards, millefleur tapestries and Chinese porcelains co lected by Helen Clay Frick, the industrialist's daughter.

Frick purchased the two-and-a-half-story Italianate hou in 1882, and transformed it into a four-story, 23-room man sion in a weird Châteauesque style. He was avidly involved every aspect of remodeling and decorating, and loved havi the latest things—new furniture, machine-made carpets, an building materials like lincrusta, a cheap composition boa tooled to look like leather, which is used for the entry hall.

The downstairs rooms are grand. In the mahogany



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Artist Jene Highstein built a heroic floor-to-ceiling boulder at the Mattress Factory, an alternative museum in an old bedding warehouse on the North Side

dining room with silver-plate window grilles, wall brackets and chandelier, the table seats twenty. The parlor walls are covered in embossed silk velvet, to which mother-of-pearl sequins have been sewn with silver thread. Upstairs, where it is cozier, delicately hand-stenciled canvas covers the walls. Mrs. Frick's bedroom is all crimson velvet and family photos. Her husband bathed under a stained-glass skylight. Here, too, is the bed he was carried to after he was shot at the time of the 1892 Homestead strike, when he called in the Pinkertons to break the union.

Visiting the Mattress Factory (500 Sampsonia Way; 412–231–3169), an alternative museum in a six-story factory where bedding once was made, is a riveting experience. In the loft spaces artists create and install site-specific works, aided by founder-director Barbara Luderowski and curator Michael Olijnyk. In a cavelike basement, David Nyzio's *Observation Platform* is a living thing: water drips down a curving shower curtain and feeds algae thriving under hot lights. The moisture in the room slowly rusts a thin steel plate, revealing a figure of David which has been etched into the metal. Around the block is a three-story building that was a grocery with a residence above and is now the museum's satellite space (1414 Monterey). Allan Wexler's installation—two cleverly furnished rooms—doubles as an apartment for visiting artists. Jene Highstein's boulder of concrete over a wood and wire armature takes up most of what once might have been someone's living room.

SHOPPING: The South Side's East Carson Street, with its thrift shops, bookstores and galleries, is fun to explore. The Antique Gallery (#1713; 412–481–9999) shows, among other paintings, canvases by western Pennsylvania artists from the 19th- and early-20th centuries. At Carson Street Gallery (#1102; 412–481–8660), see more recent works including paintings by Robert Qualters, who captures the barbershops, drugstores and streetcars of working-class Pittsburgh today. Refuel at Beehive Coffee House & Dessertery (#1327; 412–488–HIVE), furnished with fifties lamps and Formica tables.

Walnut Street is the popular shopping strip in Shadyside. But some locals call it "Mall nut," because so many large stores have opened outlets here—Pier 1, Laura Ashley, The Gap. There is, however, Toadflax (#5443; 412–621–2500), a small and charming shop selling gorgeous cut flowers, gardening books, old mercury glass, new metal picture frames as well as bath crystals and Kiehl's shampoos. Need fortification? The small Robert E. & Lee Food Co. (728 Copeland St.; 412–687–4300) offers fresh scones, sandwiches and salads. Across the street, Arabica Caffe (# 733; 412–621–44 is an airy coffee house where regulars read *The New Y Times* and joggers and dog walkers sip cappuccino.

Antiques hounds head for the three blocks of shops Ellsworth Avenue. Merryvale Antiques (5865 Ellswo Ave.; 412–661–3200) is chock full of porcelain and silv Tucked in with the antiques stores is Articulation L (#5899; 412–661–1963), which sells modern housewares a American handicrafts like woven lap throws backed wi taffeta and silk ($95 to $200) and primitive-looking be made from recycled natural-gas canisters ($125 to $195).

If you love architectural and botanical prints and odd a witty antiques, visit The Golden Calf, Graham Shearin mauve-painted shop in Point Breeze (6735 Reynolds S 412–441–1188). A recent find: mezzotints depicting t royal mistresses of James II (they all look like him).

Don't miss the Strip District, several blocks of produ stands, butcher shops and groceries selling olives and pick from barrels. Burly men unload crates of tomatoes, and bocce game is always in progress. Nightclubs have opened in old warehouses, but the area still has an authentic flavor.

RESTAURANTS: Until recently Pittsburgh didn't have ma restaurants to speak of. Wealthy families dined at priva country clubs, and no one ventured downtown at nigh Today more and more interesting places are luring peop out on weekends.

Everyone loves Café Allegro, a bright modern space wi espresso bar, hip-looking staff and vibrant Mediterranea style fare (51 S. 12th St.; 412–481–7788). Dinner for tw without wine: about $50. Mallorca (2228 E. Carson S 412–488–1818) is packed every night with fans of its terri paella and sangria. Dinner for two without wine: $30.

When visiting The Carnegie in Oakland, break for lun at Café Azure (317 S. Craig St.; 412–681–3533), particula on a warm afternoon when you can have your grilled chick salad and focaccia on the front porch under the awnin Lunch for two without wine: about $25.

Let's say you have tickets to the Pittsburgh Symphony Heinz Hall. Where do you go for dinner? Bravo! Tratto (134 Sixth St.; 412–642–7600) has a friendly atmosphe and great desserts. Dinner for two without wine: $3 Piccolo, Piccolo (1 Wood St.; 412–261–7234), a plush romantic Italian place, is on an out-of-the-way stree Dinner for two without wine: $35. Centrally located, Jak Above the Square (430 Market St.; 412–338–0900) mak up for the uninspiring decor with delicious seafood entree Lunch for two without wine: $35. ■



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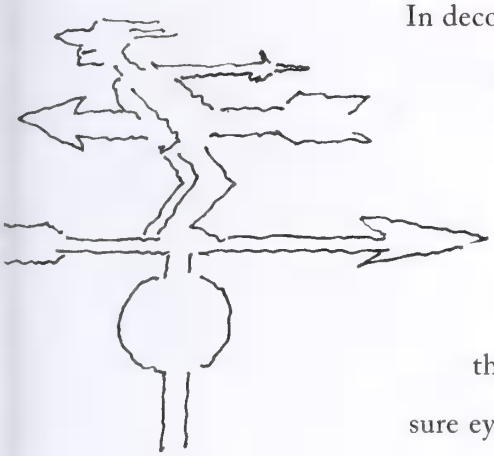

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house beautiful
JANUARY 1993

ecorating's new look

st as we were closing this issue of House Beautiful, I went to the Decoration and Design Building in w York City to hear a lecture by Tom Parr, director of Colefax & Fowler, the prestigious London decorat- house. I wondered if he would agree with what we see as the strongest current trend in decoration.

Mr. Parr agreed unequivocally: "Rooms are going to be simpler and less dense." On the question color, the distinguished designer said, "It is impossible to say which color is 'in', which is 'out'. e question reveals a total misunderstanding of decoration, which should be the antithesis of fashion. In decorating, change should come slowly."



The gutsy, timeless, comfortable room on our cover represents a new look in American decorating that has been evolving slowly. The work of Atlanta designer Nancy Braithwaite, it captures today's simpler mood. But it is a sophisticated simplicity: A knowing hand has chosen the mix of textures that are as important as color on furniture, walls and floors; a sure eye has determined the scale, and a discriminating sensibility has ted a collection of objects where less is clearly more. And the furniture placement and the window l wall treatments achieve a graphic strength that is definitively *today*.

Ve like it; we think you will too. And we'll be reporting on many more changes in decoration he new year unfolds.

Louis Oliver Gropp

EDITOR IN CHIEF



Country with an edge

Nancy Braithwaite cuts through American tradition with a brave, clear eye, distilling form and color, paring away excess, yet guaranteeing comfort



"I like a dining table to be as big as possible," says Atlanta decorator Nancy Braithwaite. She designed this e herself (OPPOSITE), and had it made of old heart-pine boards. Grooves in the iron ring of the chandelier catch melted candle wax. Curtains are hung to show both sides of the beautifully woven fabric. ABOVE: The oversized wicker sofa, made to Braithwaite's specifications, was sanded and painted to look old and worn.



Living room walls are painted in washes of three colors—gray over taupe over cream. "The shades are so close in tonal value that most people hardly notice," says decorative painter Linda Ridings. Her job was to make all the walls look soft and aged. The hunt board in front of the window is an old Georgia piece; folk art paintings by Bill Traylor.









BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY JACK WINSTON
PRODUCED BY DARA CAPONIGRO

Back when Nancy Braithwaite was beginning her design practice in Atlanta, Georgia, she created window displays for Deanne Levison, a dealer in American antiques and folk art. Braithwaite's vignettes caused traffic jams on Peachtree Street as drivers slowed down to see her latest effort. Each new display was more inventive than the last, and admirers still remember the folk-art deer waiting at a yellow deer-crossing road sign and dozens of South Carolina pottery jugs with syrup spilling out of them.

Braithwaite-watchers still keep up with her latest endeavors, not in shop windows anymore, but in the pages of decorating magazines. Her own house, shown here, epitomizes for us what is new and good in American decorating—the gutsiness, the comfort, the timelessness, the bold approach to country style.

Braithwaite has always decorated sparely and dramatically, with overscaled furniture and walls painted in mysterious colors, but what makes her different from other decorators who do the same is that she draws exclusively from our American heritage. Many spare, monochromatic rooms we have seen recently were influenced by Sweden or F and even designers inspired by the American decorato Baldwin prefer French furniture just as he did. Exce one English chair, Braithwaite's antiques are America some new pieces are made from old southern pine. I house, bought two years ago, Braithwaite is pushir limits of her own style. "I seem to be moving towa and less in a room," she says, "with each piece lar scale." And the designer who once liked clean, flat wa chosen textured surfaces and "dusty" colors for her built in 1965 in the New England farmhouse style by Atlanta's best-known architects, James Means.

When decorating for clients, Braithwaite usually l what a house needs the minute she walks through the door, but her own was different. "It took more because I wanted a fresh approach to American cou she says. "This is a very traditional setting, but I want to do any of the things you might expect—tradi colors, stencils or rag rugs—and I wanted to substitut ture for pattern."

Braithwaite also wanted to use her American ant collected from Levison over the years, in new ways splendid sawbuck table—Virginia, 18th century—is a example. "I could have put it in the dining room," sh

Architect James Means designed the fence (TOP LEFT) separating the garden from the driveway. Nancy Braithwai and Atlanta garden designer Will Goodman put in the flower beds. ABOVE LEFT: Paneled door in the living room ope the veranda. Cotton upholstery on wicker settee and the English gout chair is quilted in small diamonds; cotto on the matching seven-foot-long sofas is quilted in the scroll pattern of a Marseilles coverlet. ABOVE RIGHT: The Heyw Wakefield wicker chairs in the breakfast room were collected one by one, and each has a slightly different shape a color. Behind the table, leaning against the antique beaded board with original paint (which was added by the









ut I didn't want it cluttered with chairs. So I tried it in e living room." Most people would never think of using mething this big as a coffee table, and a close friend litely told her so. But Braithwaite knew immediately that would be an anchor. "In my mind, the whole room fell o place around that table—I knew that adding three ge sofas plus the hunt board would probably be enough. hen a room is good architecturally, you only need a few ces of furniture."

The entire house is "good," thanks to Means, its designer d a student of American architecture. He incorporated ne-tested ideas as well as old building elements—panel-g, timbers, floorboards—in the houses he built. The ams in the Braithwaites' living room and master bedroom ne from an old church in nearby Marietta, and even the tes of the roof are old.

Buying furniture took time, and choosing wall colors took en longer. "The colors that Nancy loves—putties and akis—didn't work in this house because it's too dark," says interior Linda Ridings, who enjoys working with Braithwaite cause "I never know what we will do next." Braithwaite d Ridings decided to replaster the walls to give em depth and texture, then paint them with thin washes dusty color. "We wanted to make them as subtle and soft as the worn patinas of Nancy's antiques," said Ridings.

This fit right in with Braithwaite's idea of substituting texture for pattern. She has always had a passion for texture, and indulges it in every one of her rooms: creamy quilted cotton on living room sofas, unbleached linen in the dining room, a canopied bed made of old boards and timbers with burlap for bed hangings in her own bedroom. "I had the burlap dry-cleaned to make it softer and to get rid of the smell," says Braithwaite. As Ridings points out, "Nancy sees something in burlap that she can't get in Belgian linen."

Despite Braithwaite's surprises—the burlap, the sawbuck coffee table, the large wing chairs at the dining table—her rooms are not intimidating. Their warmth and appeal come partly from deep roots in the past and partly from Braithwaite's emphasis on comfort. The dining chairs, copies of an English gout chair the Braithwaites bought in London twenty years ago, are a case in point. "I noticed that men always gravitated to that chair when it was in my old living room," she says. "And I have also noticed that guests relax at the dinner table and don't want to get up. So why not make them as comfortable as possible?" Nancy's husband, Jim Braithwaite, approves wholeheartedly: "After dinner you can just lean back and have a nice long conversation."

designer) is an old fire bag Nancy and Jim Braithwaite found in New England. "If a fire started, you threw your ost precious possessions into one of these bags and dragged it out of the house," says Braithwaite. "I like the texture of he linen, of course, but even more I like the echo of history." Doors in the dining and breakfast rooms also open to the isteria-draped veranda (ABOVE LEFT), which wraps around two sides of the house. Hammock from Pawleys Island South Carolina. Because the lot drops steeply in back, the veranda has an arcade below it (TOP RIGHT) where an old sleigh is parked. ABOVE CENTER: An old door in the arcade. ABOVE RIGHT: A birdhouse from North Carolina is made of twigs.



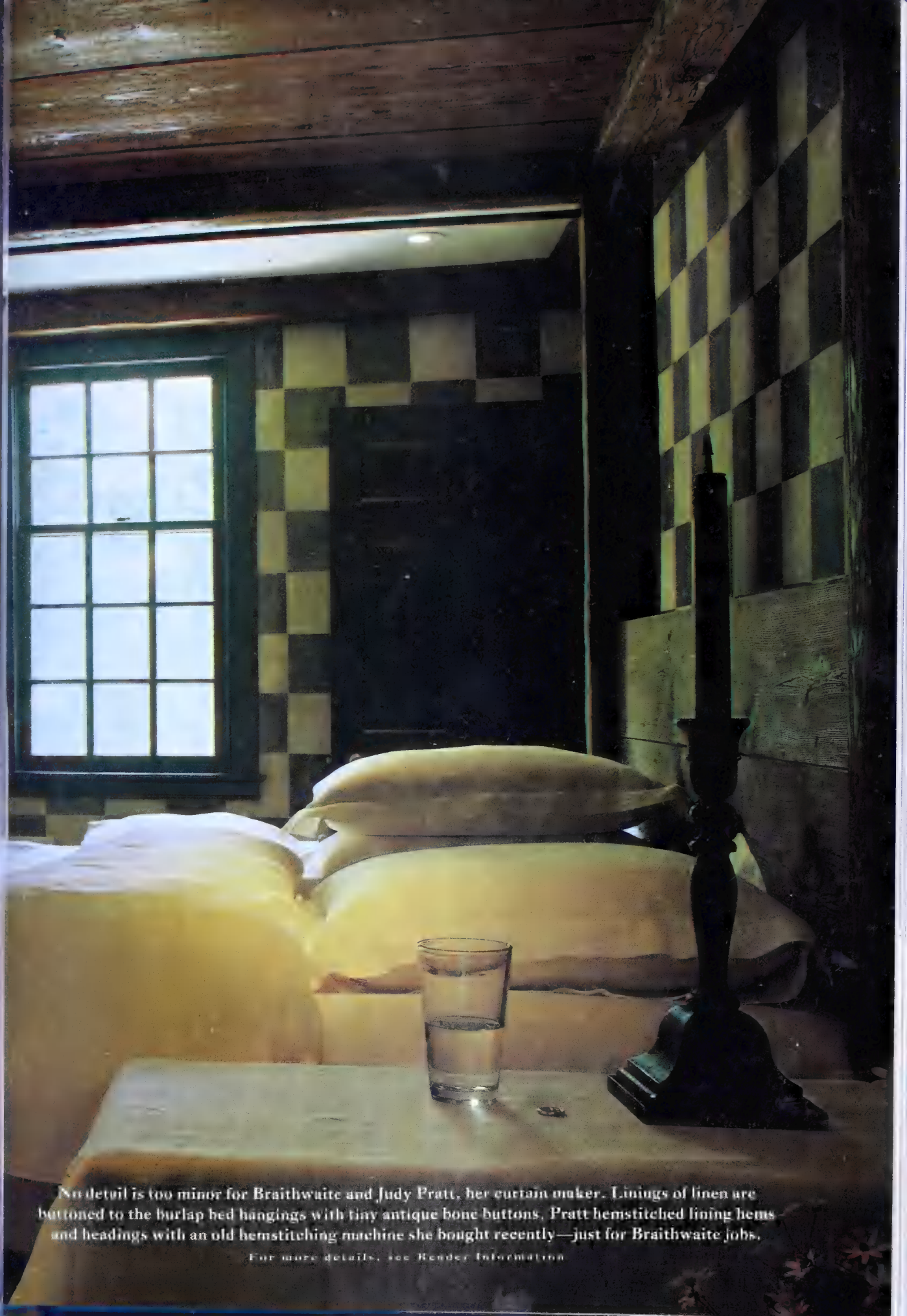




Checkerboards were painted on master bedroom walls (OPPOSITE), then sanded many times to make them look old and mellow. On the refectory table at the foot of the bed: a 19th-century South Carolina jug and a twig doll's chaise. TOP: The guest bedroom's walls, painted in several layers of yellow and ocher, look like the exterior of an Italian villa. The early-19th-century bed is from New England. ABOVE LEFT: In the bedroom of the Braithwaites' daughter, Kiery dust ruffle is burlap, canopy is linen. ABOVE RIGHT: Sheer linen lets the pattern of the wicker chair show through.







No detail is too minor for Braithwaite and Judy Pratt, her curtain maker. Linings of linen are buttoned to the burlap bed hangings with tiny antique bone buttons. Pratt hemstitched lining hems and headings with an old hemstitching machine she bought recently—just for Braithwaite jobs.

For more details, see Reader Information



With bold strokes of acid green and hot pink, the living room of this 1924 apartment shakes off its past. Three free-form Noguchi light sculptures seem to float above the Dialogica sofa. The owners splashed a silk dress fabric on the sofa, sequins on a bolster, and covered the 1950s chairs with faux pony-skin. The effect: a city lair with fashion flair.

Modern means joyful

A celebration of color, the New York apartment of fashion designers Tom and Linda Platt offers a bright new version of well-structured modernism











IM WALLER
TOGRAPHY BY PAUL WARCHOL
DUCED BY SARAH KALTMAN

eir first thought was to do the apartment soothing beiges. So much for first thoughts. d, what married partners Tom and Linda Platt home to is a rigorously formal space vibrating he play of tart greens slashed with orange and pink. ouple's clean-cut fashions in surprising colors are l by the likes of Saks and Bergdorf Goodman—and artment is an expression in space of their designing "And it is soothing," says Linda. "The rooms have encumbered feeling—neat, clean, light." Like the button for a dress, every detail is thought out: its on, color, shape. To say the Platts worked closely with their architects, partners Peter Stamberg and Paul Aferiat, is an understatement. What evolved was an intense collaboration between two sets of partners, all four tuned to sympathetic frequencies.

att saw iniature dress IGHT) in a workshop and them covered. Presto! re. OPPOSITE, : Orange taffeta cascade oor. TOP RIGHT: -long Finnish l cabinet stereo and on. BOTTOM LEFT: the sloping om the entrance right around living room, as -ranging from Granny Smith to le—define pen the new tural elements. RIGHT: with Tom and latt's label set. The nt's on-edge also e colors for the s fashions.

"We're not content just to sculpt a space," says Stamberg. "Like the Platts, we like to follow a concept through, down to the last detail." For example, it was the architects who discovered some of the lighthearted art; it was the Platts who chose the colors in the two-toned rug the architects designed for the living room. Stamberg painted logs in the summer fireplace yellow; Tom painted two more green. There was trial and error: The Platts first covered their curve-backed sofa in black, "but it looked ominous," says Stamberg. The right color: what Linda, the color genius of the fashion team, calls "Schiaparelli pink." It took two years to transform this small, T-shaped, one-bedroom apartment into a place of contemporary drama.

roblem: The entrance hall leads to an unwelcom- ad-end wall—living room to the right, bedroom to ft. Solution: an angled or "cranked" false wall that es a forced perspective and leads the eye like a ional sign," says architect Aferiat. In the wall's s stand droll send-ups of classical art: a plaster painted a startling blue, a row of painted bisque heads. In the end, the apartment, like the collabo- itself, exudes a fresh sense of creative joy. "We admits Tom Platt, "very serious about making it s if we were not serious about it."











itects Peter
berg and Paul Aferiat
ght drama to a
dining room with
rounded and
d walls in contrapuntal
is. Horned chairs and
from Dialogica; color-
d china by Marek Cecula.
ITE ABOVE: The bedroom's
ure is a Gio Ponti
tary covered with
tectural images by Piero
asetti. For contrast: the
hine of matte steel
air of armoires on wheels
ing the bed. OPPOSITE,
/ LEFT: The arts of
on wink from every corner;
bag paintings cartoon
l one. Tom Platt
ned the crushed-velvet bed
v. OPPOSITE,
/ RIGHT: A friend hand-
ed the festive chandelier
in the bathroom.
nore details,
eader Information

Eight simple curtain

BY CHIPPY IRVINE
PHOTOGRAPHY BY JON JENSEN
PRODUCED BY DARA CAPONIGRO

Window treatments may be the last frontier in the liberation of the American room. Many people who feel free to experiment with color schemes, to mix and match period furniture, and to improvise with their floors (baring them or painting or carpeting in infinite ways) seem to freeze when it comes to curtains. Suddenly they w to reach for some official decorating rule b to learn about swags and jabots, linings lengths. And the thought of pushing all t fabric through their sewing machines themsel or paying all that money to an upholstery wo room, sends them into a state of high anxi

But help is at hand, right in these pages.

House Beautiful will not show you how to mak order multi-layered Mario Buatta–style curtains fit a stately home, although that is a look still in dem by many traditionalists. Instead we have gathered e charming, practical window designs for you to ru or buy (plus two pages of rods, rings and tieba in our Style Beat section). In the mood of today, the eight designs are simple and unpretentious, and every one of them reflects the current fashion for curtains that let in the light. Freeing windows of excessive cloth is liberation indeed.



ABOVE: Make your own curtain fabric by top-stitching self stripes in graduating sizes. In pale yellow cotton taffeta by Bailey & Griffin, each stripe deepens the color yet brings the sunshine in. Narrow self ties at the top poke through the small screw-eyes of the natural wood rings. Natural jute tassels from Houlès. Rod, rings, bracket by Kirsch. Ecart rattan chair.

OPPOSITE: Here's an easy idea to add panache to a room. Loop back natu unlined linen curtains wi shell-trimmed, self-fabri tiebacks, and edge a dee valance with a row of co shells. The shell trimmi is on a tape sold by the yard and is sewn on by h or by machine, if you us a zipper foot. Save your most-prized larger shell embellish the top of you tiebacks. Gothic-style ch from Newel Art Galleri antique creamware from John Rosselli Internatio *Beauties of Claude Lorra* sepia mezzotint, circa 1825, from Judy Cormie

that let in the daylig




PHILIP ROTH
A CASE OF CURIOSITIES
Miles
STAIRS



For a fresh, easygoing
v, why not tie a crisp, white,
ged curtain onto a tree branch
of the predictable curtain
his treatment, perfect for the
m or bathroom of a country
nd house, can easily be achieved
Country Curtains' polyester
tton curtains, or you could sew
a white bed sheet. Finding
nch can be the goal of a walk in
ntry. Just make sure it has
ting minor branches and twigs,
t it is longer than your window
No need for sewing loops;
the curtains on at the upper
s with rawhide boot laces found
repair or boot shops.

RIGHT: To enjoy daylight and privacy at the same time (or to mask an unsightly view), try stitching a shade in two colors of transparent fabric, double layered. This one, in white bordered with blue, is made of easy-to-wash JAB Jade polyester from Stroheim & Romann. When doubled, the fabric gives a moiré effect. On the bed upholstered in Brunschwig & Fils fabric is a throw of hand-painted Uffizi fabric by Nomi from Randolph & Hein; pierced tin star is from La Luz de Jesus Gallery; antique Indian chair from The Ginsberg Collection; wire-work table by Mondo from I.L. Euro; bronze sculpture *Stretched Boy* by Sugimoto Takeshi at Japonesque.



OPPOSITE: Roller shades have gone a long way beyond the utilitarian hardware store variety. Here, sunlight streams through a scroll-patterned parchment La Vallière shade by Eurodrop; there are nine other patterns and 75 ribbon colors. Soften the look with plain unlined curtains in Jasmin pink cotton from Randolph & Hein, hung on a black metal rod tipped with gold finials. Rod, finials, rings, brackets from Bloome Corp. White lacquer Rafaela table lamp from Donghia; silhouette with newspaper frame by Scott Waterman; black-and-white slipcover made of McCheck fabric from the Plaids are Forever Collection at Waverly.

BELOW: In a living room, awning-striped fabric shades, which you can either make or buy, can be given a bold pointed border made still bolder with the application of an edging of wide braid stitched on by machine. The tricky part is folding and stitching the braid at the sharp corners. Wide braid comes from Standard Trimming. These blinds, made by Harold Rudin Decorators, are concocted from Laura Ashley's dark green Ely Stripe, a fabric that admits a tempered light. Also from Laura Ashley is the fabric, Winter Lily, covering the cushion in the foreground.



LEFT: Looking for the perfect way to preserve privacy in a bathroom without blocking the light? This translucent white fabric Geraud shade is a good solution, especially if you don't want to use a material as dressy as lace. The Roman-style shades, made of a cotton-polyester blend, form soft horizontal pleats when raised. They are decorated at the edges and corners with rows of elegant embroidery and are raised or lowered by a ring-and-cord system. There are two sizes—23" or 35" wide by 72" long, available by mail order from the Rue de France catalog.





Pristine white linen Roman shades filter the sun and unify the many windows in the adjoining parlors of a New England house. These were custom made by Monte Coleman, from whom you can order your own, or you can make similar ones using 100 percent linen, this one from Henry Calvin Fabrics. For Roman shade kits call IKEA. The cotton indigo Classic Ticking in the foreground is a Waverly fabric. Draped on the sofa: a luxurious wool and cashmere throw from Hermès. Custom-mixed paint from Donald Kaufman Color.

For more details, see Prices & Sources and Reader Information





Ordering up an aura

For an L.A. couple, designer-restauratrice Lynn von Kersting concocts her specialité: an offhand countr chic that looks as though it took years to pull together

BY PADDY CALISTRO
PHOTOGRAPHY BY JACK WINSTON
PRODUCED BY JODY THOMPSON-KENNEDY

Their house may look as if they spent a lifetime assembling it, but the owners, Pamela and Robert Levin, are married only two years, and they left almost every former possession in their hometowns. They were eager to begin a new life in Los Angeles. "We wanted to buy a house that was a blank canvas—where the light and the surrounding property are as important as the rooms inside," recalls Bob, who is president of worldwide marketing at Buena Vista Pictures, which promotes all Disney films. The rambling ranch house—with its unobstructed view of Santa Mon and the ocean, huge swimming pool and mammoth avoc tree laden with succulent fruit—was just what the cou had in mind. And it was indeed a blank canvas, devoid significant architectural detail.

"We wanted our friends to be comfortable enough to their feet up as soon as they sat down," explains Pam, advertising creative director at Foote, Cone & Beldi Central to their dream was that the place would "feel though it had been ours for years," adds Bob. They entrus their fantasy to Lynn von Kersting, co-owner and inte designer of The Ivy, the couple's favorite restaurant popular dining spot of Hollywood glitterati. With its



esigner Lynn von Kersting turned the tiny patio adjacent to the kitchen (ABOVE) into a favorite dining area. To give onality to an otherwise bleak spot, she treated the stucco with pink glaze, added an aged corbel and hung a screen door om New Orleans's French Quarter. OPPOSITE: Peeling paint on the garden's Adirondack chair is considered a plus.









Originally this 1960s house was devoid of architectural definition. The designer set out to give each room a special touch. Above the entrance to the dining room (OPPOSITE) she set an old lunette window that gives the room a surprising lift. New French doors were flanked by bookcases filled with mementos. TOP LEFT: In living room are more crowded bookshelves. On the bamboo table, a Sheffield candlestick is wired as a lamp. ABOVE: Clustered near the fireplace are chairs from the twenties and thirties covered in old French fabrics, each with its own distinctive braid or fringe. The pillows are also done in French and English cottons and linens. On the mantel shelf (DETAIL, TOP RIGHT) behind a casual collection of silver: a Newport, Rhode Island, overdoor.



Seen from the foot of the bed in the master bedroom, this seating area looks as if it were born in another century, and, in fact, many of its pieces are quite old. The mantelpiece comes from a 19th-century plantation house in New Orleans. Reflected in the silvered glass of the antique mirror is the Levins' steel campaign bed, draped with panels of striped taffeta. The designer sun-bleached the rose-patterned cotton that upholsters the sofas.





Since it was the design of von Kersting's restaurant, The Ivy, that drew the Levins to her store, Indigo Seas, it is no surprise that the dining alcove in their kitchen (ABOVE) looks just like a corner of the Hollywood eatery. Rather than entirely remodel the kitchen as the couple had first intended, von Kersting encouraged them to make small changes, such as replacing the floor tile and cabinet doors. The Ivy touches are the swagged valance and the aged corbels supporting shelves displaying 19th-century Creil and old dowry silver. On the corner shelf is a collection of Victorian shell boxes. OPPOSITE TOP: In the tropical-theme cabana near the pool, the designer mixed stripes and floral prints. BOTTOM LEFT: His master bath evokes a gentleman's club. BOTTOM RIGHT: New cotton shams are teamed with antique flower-strewn quilts. A blue opaline lamp is punched up with a leopard-print shade.

plate-hung walls and trove of mixed floral and toile fabrics draping the windows, The Ivy has become a hallmark of country chic, a restaurant whose romantic ambience is as well known as its California cuisine. So many customers coveted the Ivy look that von Kersting was inspired to open Indigo Seas in 1988—a decorating shop filled with time-worn treasures from Europe, America and the Caribbean.

Within four months, von Kersting had filled the Levins' "empty box" with everything from chairs and sofas to monogrammed towels and even books. "Having the shop and all its furniture and fabrics made it happen fast," she says.

"They are such a romantic couple," the designer says of the Levins, so adding romantic touches was integral to her design. The bedroom is layered with lace and roses; picture hats perch everywhere; girandoles on mantels and tables throughout the house drip with crystal, amethyst and topaz pendants. In the guest room, von Kersting points to a pie of floral curtain fabric that has been stretched and hu above the bed. "That was from a stage production of *Pri Igor* and it gives the feeling of nineteenth-century Russi the designer notes.

Although everything was new to the Levins, nothi looked it, and that is the designer's forte. For von Kersti who has also designed interiors for several Hollywood supe stars, the constant challenge is to create spaces that captu the spirit of another time or place. Every fabric, accesso and piece of furniture has to have its own little aura. ("I see a beautiful nineteenth-century curtain panel that still h the original trim, I buy it immediately," she says.)

The result is a summer and winter refuge all in one. Pa explains, "Anywhere else you might have to leave town get away from it all—here we just come home."



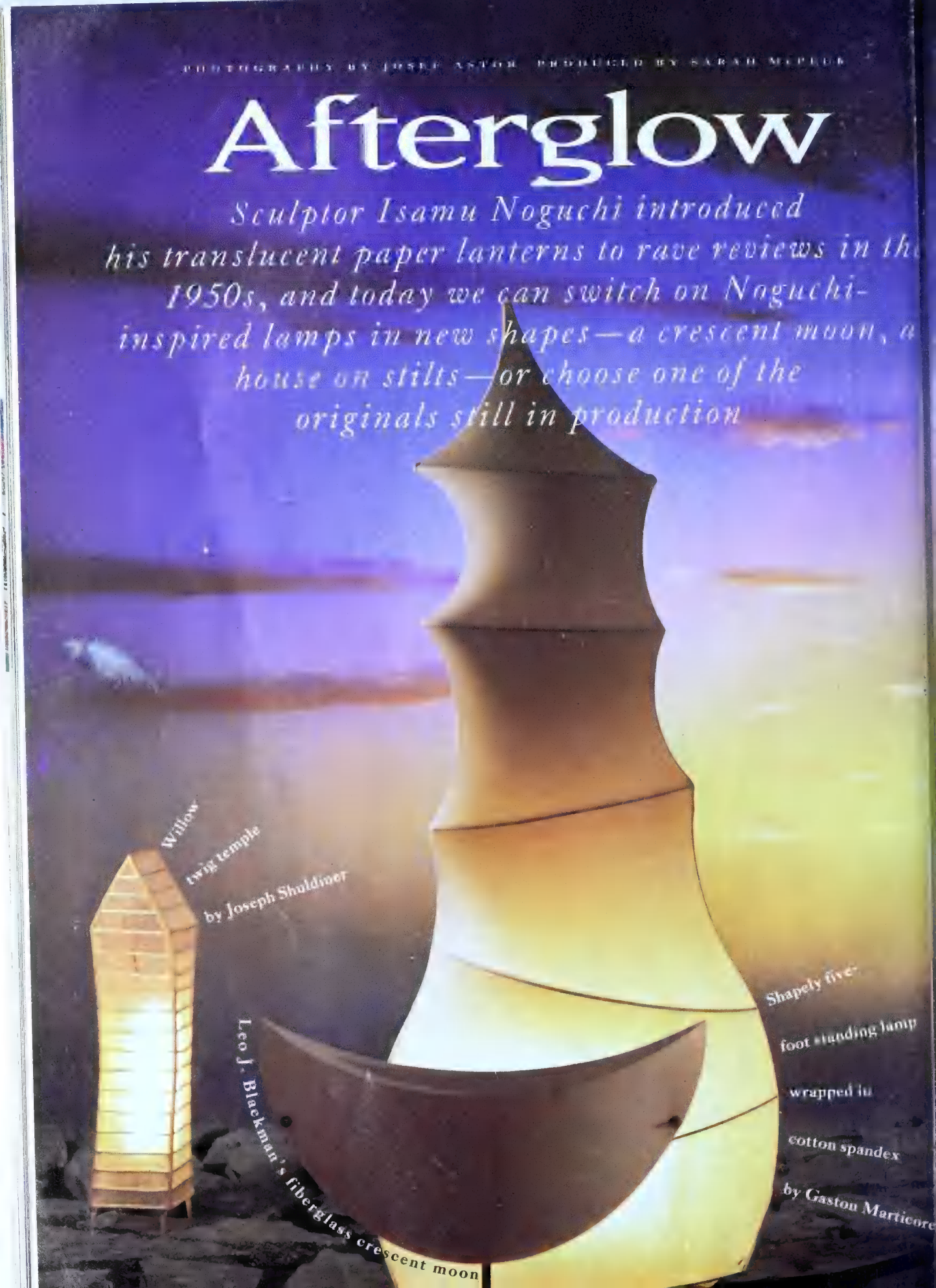




PHOTOGRAPHY BY JOSEF ASTOR PRODUCED BY SARAH MCPEEK

Afterglow

Sculptor Isamu Noguchi introduced his translucent paper lanterns to rave reviews in the 1950s, and today we can switch on Noguchi-inspired lamps in new shapes—a crescent moon, a house on stilts—or choose one of the originals still in production




Hanging Akari lamp by Isamu Noguchi
with mulberry bark paper sphere and bamboo stand by Isamu Noguchi
Lampampe, a crinkled paper table lamp by lighting innovator Ingo Maurer
The Stilt Hut by Joseph Shuldiner
Desk lamp by Martha Davis covered in cotton spandex
For more details, see Prices & Sources and Reader Information



A MACHINE FOR LIVING IN THE GARDEN

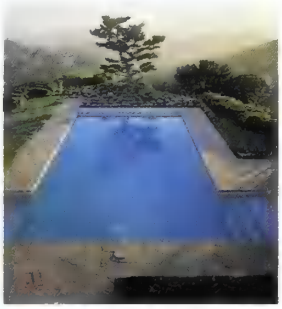
On a Los Angeles hilltop, New York architects Henry Smith-Miller and Laurie Hawkinson update a classic of California modernism with Cinemascope views

The boundaries between inside and outside blur at the front door (RIGHT), which is sheltered by an open trellis. A second, free-standing stone wall continues the gesture of the house into the landscape. ABOVE: Sunset over the pool. OPPOSITE TOP LEFT AND TOP RIGHT: On the deck of the new second story, wraparound benches serve as guard rails. OPPOSITE CENTER RIGHT: Beyond the pool, a view to the Pacific. OPPOSITE BELOW: Wide expanses of glass make the house almost transparent.













The main living area (ABOVE) is furnished with classics of modernism such as the Eames chair and Mies van der Rohe daybed. OPPOSITE TOP: Dividing the living and dining areas is a graceful aluminum stair. Clerestory windows lift the roof. The custom carpet is by V'Soske. OPPOSITE BELOW: The fireplace ledge is formed by a cantilevered slab of granite. Dining chairs are by Arne Jacobsen.

BY CHRISTINE PITTEL

PHOTOGRAPHY BY TIM STREET-PORTER AND PAUL WARCH

High above Los Angeles, hawks wheel and dive, curious to get a closer look at vis to the clifftop retreat recently remodeled by New York architects Henry Smith-Miller Laurie Hawkinson for a bicoastal film producer and his wife. The clients fell for Cinemascope views—west across the Santa Monica Mountains to the Pacific Ocean, and beyond the Hollywood hills to the skyscrapers downtown. As soon as the house was th they ripped all the curtains off the floor-to-ceiling sliding glass doors and windows.

"It's a modernist dream," says Smith-Miller, who appreciated the clean lines and hov horizontal planes of the original flat-roofed house, designed in 1956 by architect D Polsky. Even in rather rundown condition, the secluded aerie revealed good bones, the r of a distinguished lineage. Polsky apprenticed in the office of Richard Neutra, one of the ters of California modernism, who himself learned from the grand master Frank L Wright how to open the house to the landscape.

This philosophy suited the California lifestyle. Polsky constructed his version during era of the influential Case Study House program, conceived in 1945 at the start of the pos building boom to set an example of good design. For the first time, California mode architects introduced a streamlined industrial vocabulary into residential commissions, ex menting with factory sash windows and prefabricated parts. "These houses involved a ce economy of means," says Smith-Miller. Bold prototypes utilizing the brave new technolo steel and glass erased the boundaries between inside and outside, and revolutionized dom design. (Some buyers were nervous about the wide expanses of glass: Polsky had to wr letter guaranteeing the house would remain standing.) The partners *(Continued on page*



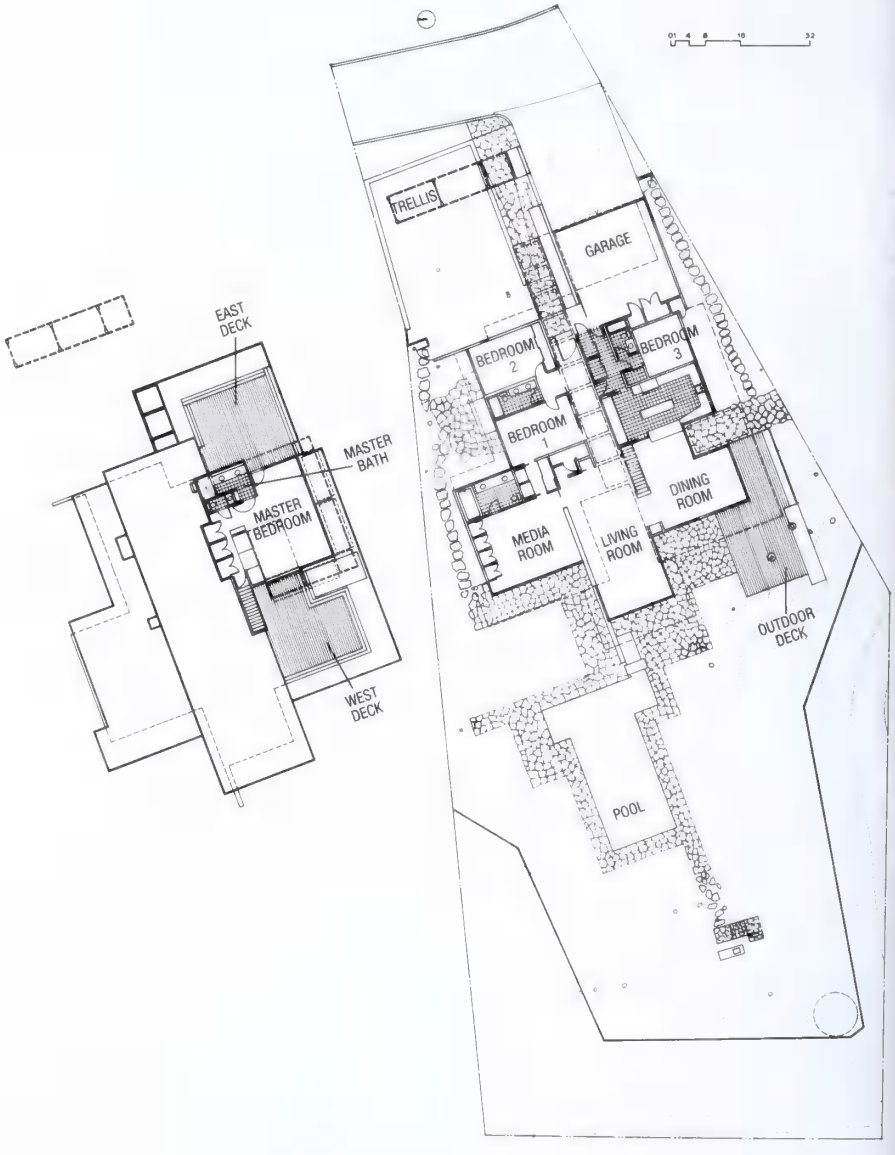






The long flanks of the house (PLAN, RIGHT) face north and south. Extraneous walls that would impede the free flow of space are omitted. ABOVE: In the master bedroom the clients wake up with the sun. ABOVE RIGHT: Sliding mirrors cut out the glare in the master bath. OPPOSITE TOP LEFT: The kitchen garners daylight from a slab of glass behind the master bedroom headboard, in the location of the original skylight. OPPOSITE TOP RIGHT: The professionally equipped kitchen works for frequent parties. OPPOSITE BELOW: From the front garden, one can see the Hollywood hills.

For more details, see Reader Information





The architects added a second-story master suite to exploit the views without changing the nature of the original house. The former master bedroom became a screening room for the resident film producer



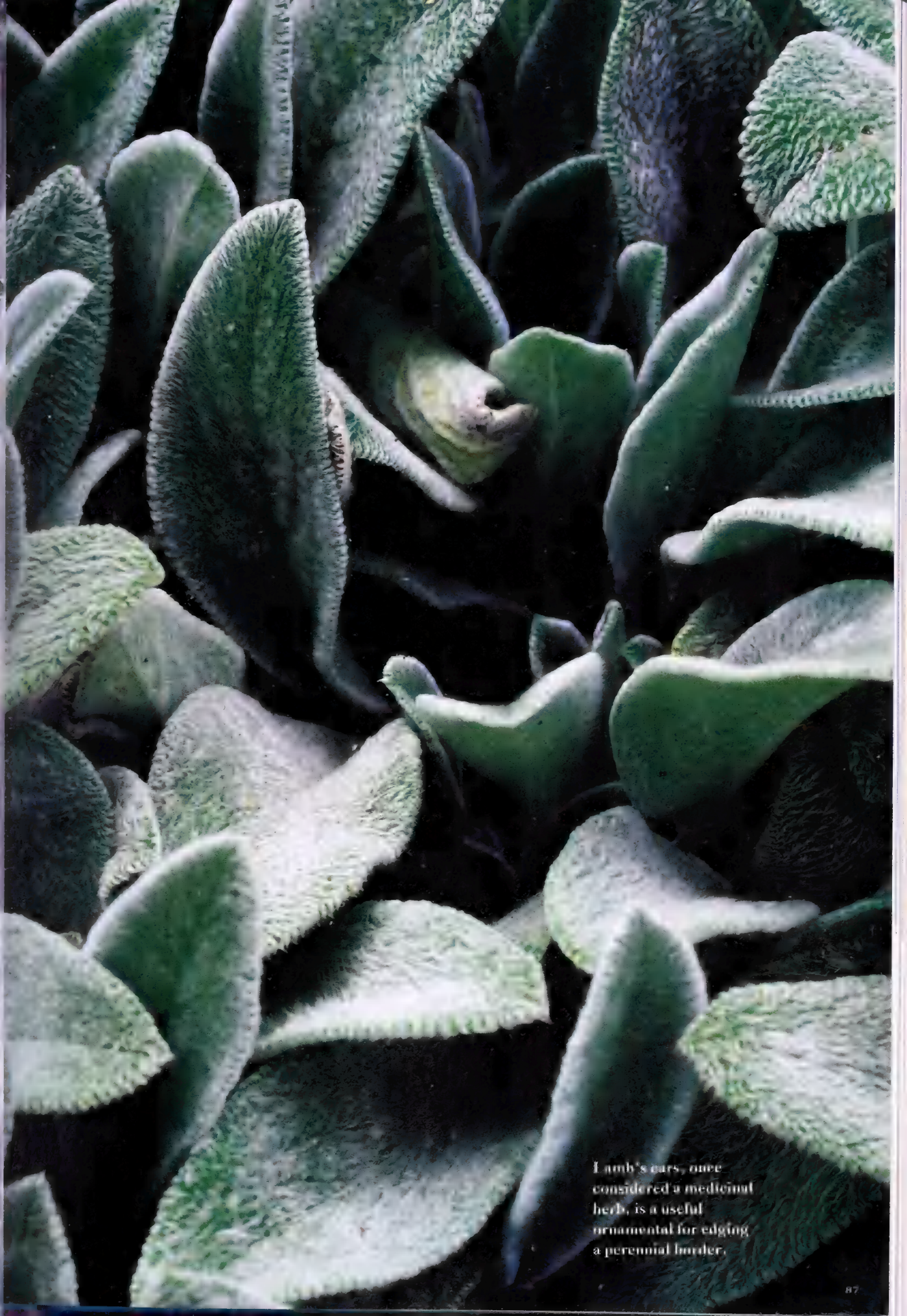




LEAVES OF SILVE

SERVE AS SHIMMERING ACCENT
IN A LANDSCAPE OR FLOWE
BED, AND AN ALL-SILVER GARDE
IS A JOY THAT PLANT-LOVER
HAVE SAVORED FOR CENTURIES
AS YOU PERUSE YOUR NEW
JANUARY CATALOGS, LOOK PAS
THE BRIGHT FLOWERS FOR
MOMENT AND SEARCH OUT SILVE
FOLIAGE. SUCH PLANTS HAV
AN ALMOST METALLIC GLEA
BECAUSE THEY ARE COVERE
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WAX OR POWDER—MOISTURE
CONSERVING FEATURES THA
POINT TO THEIR EVOLUTION I
AN ARID HOMELAND. THEY LIK
FULL SUN AND GOOD DRAINAG

TEXT AND PHOTOGRAPHY BY KEN DRUS



Lamb's ears, once considered a medicinal herb, is a useful ornamental for edging a perennial border.

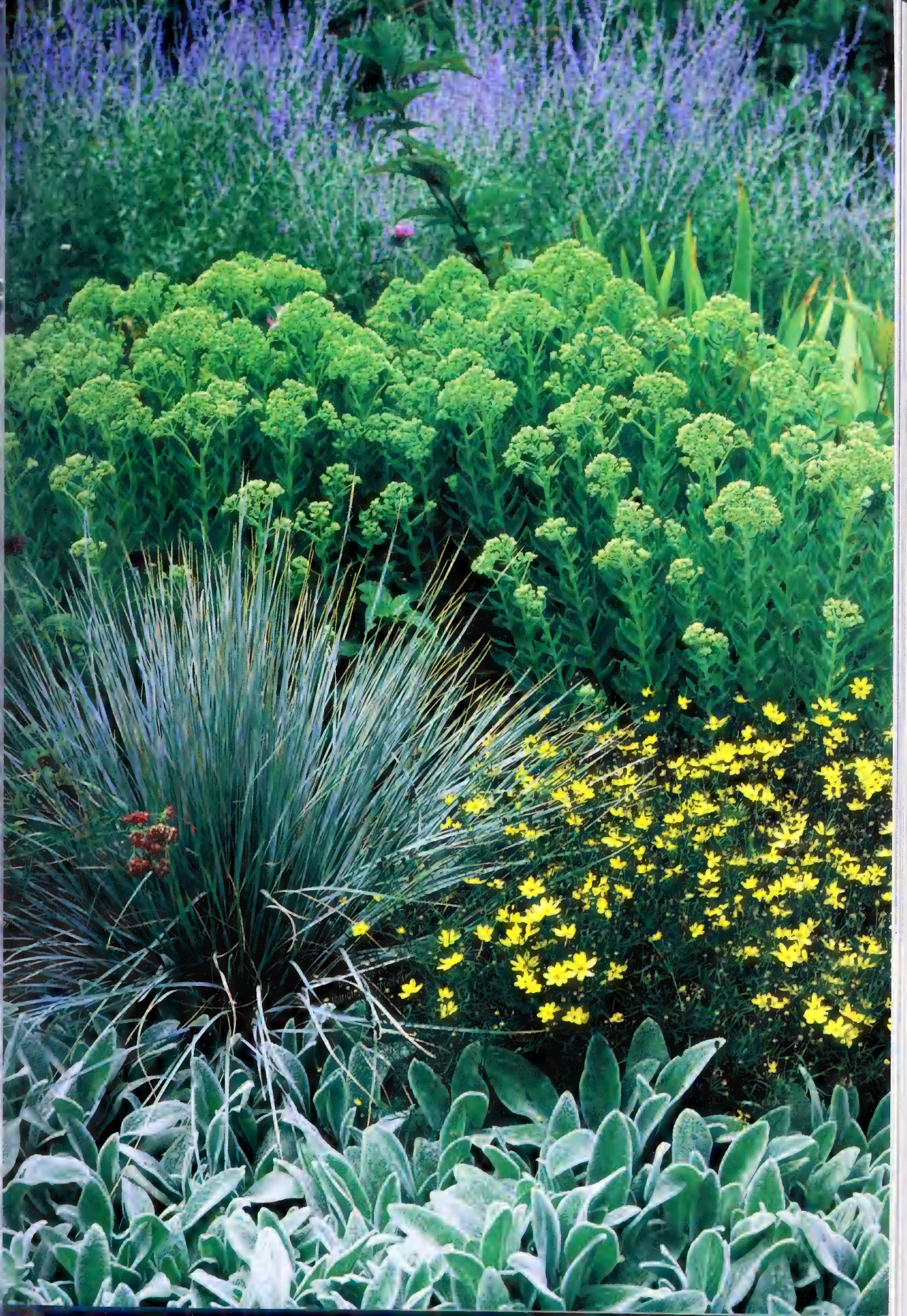




Grey Garden (OPPOSITE ABOVE) at Old Westbury Gardens, Old Westbury, New York, is a formal arrangement atinum, argent green, metallic jade and blue-gray foliage plants edged by Artemisia 'Silver Mound.' White flowers ide an accent throughout the season. When you brush by silver plants, you discover how fragrant their foliage he same scent that is pleasurable to humans is repellent to browsing animals such as deer. OPPOSITE BELOW: Artemisia vis Castle' is a sterile cultivated variety of the herb wormwood. Unlike most members of the genus, it does olt and flower, a growth habit that causes its cousins to lose their vigor and foliage color. THIS PAGE, CLOCKWISE FROM EFT: Curly chive, silver aloe, Artemisia 'Silver Mound,' Russian sage *Perovskia atriplicifolia*, dusty miller mond,' mullein (*Verbascum olympicum*) with butter-yellow flowers, sea holly (*Eryngium amethystinum* 'Violetta') iridescent steel-blue and lavender thistlelike flowers, and blue oat grass (*Helictotrichon sempervirens*).



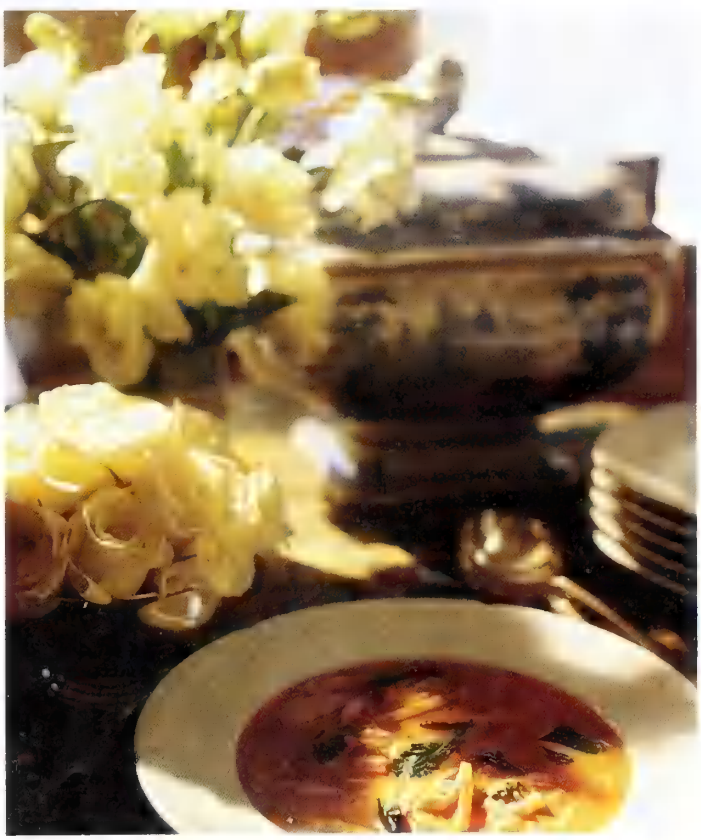
Harmonious annuals on this page are dusty miller, pale purple petunias and deep purple heliotrope. Opposite, top to bottom: Perennials Russian sage, sedum 'Autumn Joy,' blue oat grass, coreopsis 'Moonbeam,' and lamb's ears





Feasting

No doubt turkey, pumpkin and cranberries will be part of your holiday menu. But this year why not try them in new ways? John Farnsworth of Connecticut's popular Mayflower Inn shows how



On the festive buffet (LEFT), decorated with miniature evergreens, roses and brass candlesticks, turkey is presented two ways—the breast grilled over applewood and thinly sliced, and the legs and thighs turned into a succulent confit. One accompaniment is an innovative savoy cabbage salad tossed with warm giblet dressing. ABOVE: The hearty Jonah crab soup, embellished with parsnips, carrots and broccoli rabe, is the second course of the five-course meal.





Who says pumpkin has to be used in pie? Chef John Farnsworth kicks off the holiday meal with pumpkin fettuccine (ABOVE LEFT) **tossed in a carbonara-style sauce made with home-cured ham. Cranberries are used not for relish but brioche** (ABOVE RIGHT), **served with cheddar cheese and a glass of port in the inn's library.** RIGHT: **A decadent walnut tart laced with maple syrup; quince ice cream in free-form almond pastry cups.**

Recipes follow. For more details, see Reader Information

BY JANE ELLIS

PHOTOGRAPHY BY PETER BOSCH

For the past nine months John Farnsworth has been cooking for sellout crowds at the newly renovated Mayflower Inn in Washington, Connecticut. His cuisine—a sophisticated take on New England's seasonal specialties—has garnered rave reviews. Recently House Beautiful asked him to develop a holiday menu.

To start, Farnsworth suggests pumpkin fettuccine with home-smoked ham, followed by Jonah crab soup with winter vegetables. The turkey is cooked two ways: the dark meat from legs and thighs made into a confit, one of the oldest ways of preserving food, then combined with pureed celeriac. The breast is grilled over applewood until just done—not overdone as often happens when a whole bird is roasted for many hours. Trimmings include peas and pearl onions, mashed sweet potatoes and apple ketchup. The dessert: maple walnut tart and quince ice cream. Later a glass of port is served with cranberry brioche and cheddar cheese.

Steven Olson, the inn's sommelier, recommends champagne or sparkling wine before the meal, an Alsatian or German varietal like a Riesling or Tokay Pinot Gris with the first course and a Beaujolais Nouveau or Pinot Noir with the turkey. To go with the cheese and cranberry brioche, he likes a Seppelt's Trafford tawny port from Australia or a twenty-year-old Fonseca.



MENU

Pumpkin Fettuccine with Smoked Ham
Jonah Crab Soup with Winter Vegetables
Applewood Grilled Turkey Breast
Celeriac and Turkey Confit Cake
Savoy Cabbage with Giblet Dressing
Apple Ketchup
English Peas and Pearl Onions
Mashed Sweet Potatoes
Maple Walnut Tart and Quince Ice Cream
Cranberry Brioche, Cheddar Cheese

PUMPKIN FETTUCCINE WITH SMOKED HAM

- **1 pound pumpkin-herb fettuccine (available at gourmet specialty shops)**
- **1 tablespoon unsalted butter**
- **2 tablespoons chopped shallots**
- **⅛ tablespoon chopped garlic**
- **1 cup diced Litchfield ham, or smoked ham of your choice**
- **2 cups heavy cream**
- **½ cup grated Parmesan cheese**
- **Salt and freshly ground white pepper to taste**

In a large pot of salted boiling water, cook pasta until al dente. Drain and set aside, keeping warm.

In a large saucepan melt butter. Add shallots and garlic and sauté 1 to 2 minutes over high heat, being careful not to burn garlic. Add ham and heavy cream. Bring mixture to a boil, then lower heat to medium and simmer 10 to 12 minutes. Season with salt and white pepper.

In a large mixing bowl place warm cooked pasta and add sauce and Parmesan cheese. Toss to coat. Serve immediately. Serves 6.

JONAH CRAB SOUP WITH WINTER VEGETABLES

For soup:

- **3 whole Jonah or rock crabs**
  Note: Have a fishmonger kill the crabs, and discard gills and inside stomach
- **2 tablespoons clarified butter**
- **1 tablespoon oil**
- **¼ cup diced onion**
- **¼ cup diced celery**
- **¼ cup diced carrot**
- **2 cloves garlic, crushed**
- **6 fresh parsley stems, chopped**
- **2 bay leaves**
- **1 teaspoon whole peppercorns**
- **2 tablespoons tomato paste**
- **2 quarts heavy cream**
- **Salt, pepper and cayenne pepper to taste**

For garnish:

- **2 parsnips, peeled and julienned**
- **2 carrots, peeled and julienned**
- **1 cup broccoli rabe, chopped**

Prepare soup: Chop crab into small pieces. Place butter and oil in a large heavy saucepan over high heat. Add chopped crab and sauté 10 to 12 minutes. Add onion, celery, carrot, crushed garlic and parsley. Sauté until onions are translucent and vegetables are tender, about 5 minutes. Add bay leaves, peppercorns, tomato paste and cream. Bring to a boil and immediately turn heat to low. Simmer 1 hour, occasionally skimming the surface with a large spoon to remove foam. Strain soup, discarding shells and vegetables. Season with salt, pepper and cayenne pepper. Set aside until ready to serve.

Prepare garnish: In a medium saucepan bring 1 quart of salted water to a rapid boil. Add parsnips and carrots and cook 2 minutes. Drain and rinse with cold water. Repeat process with broccoli rabe.

When ready to serve, heat soup. Add julienned parsnips, carrots and broccoli rabe. Serve immediately. Serves 6.

APPLEWOOD GRILLED TURKEY BREAST

If you choose not to include the confit recipes that follow, you can simply serve the boned turkey breast grilled over applewood. Have your butcher bone and tie a 6-pound breast.

- **1 12-pound fresh turkey**
- **4 tablespoons butter, melted**
- **Salt and freshly ground black pepper to taste**

Remove gizzard, heart and liver from turkey and reserve for confit and giblet dressing. Cut off legs and thighs from turkey and reserve for celeriac and confit cake.

Bone turkey breast by slipping a knife between the bone and meat and separating the two, using a sawing motion. Tie both halves together with butcher's twine to make a cylindrical roll. Season with salt and pepper. It will hold its shape while cooking. Reserve bones and any excess fat for turkey stock.

Prepare grill: Brush grill with oil, then heat. When hot, place applewood over coals and put turkey breast on grill at low heat and cover. Baste every 10 minutes with melted butter and cook 25 minutes per pound, or until meat thermometer registers 170°F. If turkey becomes charred, remove from grill and finish cooking in a preheated 325°F oven. Serves 6. Delicious with apple ketchup (available in gourmet specialty shops).

TURKEY STOCK

- **Turkey bones (from previous recipe)**
- **2 large onions, peeled and quartered**
- **3 carrots, peeled**
- **1 celery stalk (including top)**
- **2 bay leaves**
- **1 tablespoon peppercorns**
- **1 teaspoon dried thyme**
- **3 sprigs parsley**

Place all ingredients in a 6-quart o pot, cover with 4 quarts water, and sim hours. Strain broth, discarding bon vegetables. Cool broth and then chill fat off top of chilled broth and reser confit. Makes approximately 1 cup tur and 2 quarts turkey stock.

CONFIT CURE

- **½ cup coarse salt**
- **1 teaspoon cracked black pepperc**
- **2 cloves garlic, chopped**
- **½ teaspoon whole cloves**
- **1 small bunch fresh thyme, or ¼ teaspoon dry**
- **2 bay leaves, crumbled**

Mix together all ingredients and st a covered container until needed.

CONFIT OF TURKEY

- **2 turkey legs and thighs**
- **1 turkey gizzard**
- **1 turkey heart**
- **1 turkey liver**
- **Confit cure (recipe above)**
- **Reserved turkey fat from broth (recipe above)**
- **Extra turkey or chicken fat or vegetable oil**

Rub turkey parts generously with cure. Place in a bowl and refrigerate hours. The next day, wipe off excess cure. Dry turkey parts with a paper Place pieces in a saucepan, adding e turkey fat and chicken fat or vegetable cover turkey parts.

Cook over low heat 2 hours or until simmering slowly. Remove turkey part fat, place in a medium mixing bowl enough fat from pan into bowl to just meat. Allow confit to cool at room tem ture, then place in refrigerator until nee

CELERIAC AND TURKEY CONFIT CAKE

- **Turkey legs and thighs from turk confit (recipe above)**
- **2½ pounds celeriac (celery root), pe and cut into 1-inch cubes**
- **3 tablespoons butter**
- **2 tablespoons chopped fresh pars**
- **Salt and freshly ground black pe to taste**

Shred the turkey meat. There sho about 3 cups or more.

In a 2-quart saucepan, add celeriac teaspoon salt. Cover with cold water, to a boil and cook 20 minutes, until t Drain well and pat dry with paper tow

food processor fitted with a metal blade, ıe celeriac and butter. Season with salt pper. Puree until smooth, then set aside. ı small bowl, mix together shredded meat and parsley. Spread mixture over bottom of an 8-inch buttered form pan. Spread celeriac puree on top fit and smooth surface with a spatula. n a preheated 375°F oven 1 hour. Let est 15 minutes. Remove ring from form pan. Serve warm. Serves 6 to 8.

SAVOY CABBAGE WITH GIBLET DRESSING

bbage salad:
ıead savoy cabbage, oarsely chopped
up julienned carrots
up chopped fresh parsley
ablespoons snipped resh chives
blet dressing:
Turkey heart, gizzard and iver from turkey confit recipe above)
ablespoons minced shallots
mall clove garlic, minced
up turkey stock (recipe above)
up olive oil
up white wine vinegar
alt and freshly ground black pepper o taste

pare salad: Blanch cabbage 15 seconds ling water and immediately place in ater. Drain well. Place cabbage, cararsley and chives in a large mixing nd toss well. Set aside.

pare dressing: Remove turkey heart, l and liver from confit fat. Dice each tely. In a sauté pan over high heat, add turkey heart and gizzard and sauté rown, about 5 to 10 minutes. Add liver and continue to sauté 1 minute. hallots and garlic, sautéing for another e. Add turkey stock and bring to a leglaze pan and remove from heat. il and vinegar. Season with salt and r. Pour warm dressing over cabbage nd toss. Serve immediately. Serves 6.

MAPLE WALNUT TART

ugh:
cup sugar
cup flour
cup butter, chilled and cut into ½-inch pieces
egg yolk
tablespoon cold water
lling:
tablespoon cake flour
tablespoon maple sugar granules
2 tablespoons light corn syrup
⅓ cup maple syrup
2 eggs
¼ teaspoon vanilla
⅛ teaspoon salt
1½ tablespoons butter, melted
¾ cup walnuts, chopped

Prepare dough: In the bowl of a food processor fitted with a metal blade, combine sugar and flour. Process with two 5-second pulses. Add butter and process with half-second pulses until mixture resembles uncooked cornmeal. Add egg yolk and water, process with half-second pulses until dough begins to clump.

Wrap dough in a piece of plastic wrap. Chill 1 hour.

Place dough on a lightly floured surface and knead lightly until soft. Roll out, starting from center outward, using short, firm strokes and changing direction as needed to keep pastry as nearly circular as possible. Place in a 9-inch tart pan. Prick dough all over with a fork and bake in a preheated 350°F oven 12 minutes. Set aside.

Prepare filling: In a medium mixing bowl combine cake flour, maple sugar granules, corn syrup and maple syrup. Mix well and set aside.

In another medium mixing bowl combine eggs, vanilla and salt. With an electric mixer beat mixture until foamy, about 2 minutes. With mixer running, gradually add melted butter a little at a time. Mix well. Add half of the maple mixture to the egg mixture and beat to incorporate; add remaining half of maple mixture and continue beating until well combined. Set aside.

Layer chopped walnuts evenly over bottom of baked pastry shell, then pour maple filling over walnuts. Bake in a preheated 350°F oven 20 minutes, or until golden brown. Serves 6 to 8.

QUINCE ICE CREAM

1¼ cups milk
1 pint heavy cream
1¼ cups sugar
1 vanilla bean, split
1 cinnamon stick
6 egg yolks
2 cups minced quince (about 3 quince)
¼ cup water

In a medium saucepan combine milk, heavy cream, ½ cup sugar, vanilla bean and cinnamon stick. Cook over medium heat stirring continuously about 8 minutes, until sugar dissolves and mixture is scalded but not boiling. Remove from heat and set aside to cool slightly.

Place egg yolks and ½ cup sugar in a bowl. With a wire whisk or an electric mixer on low, beat mixture until thick and pale, about 2 minutes. Gradually whisk warm milk mixture into egg mixture. Pour entire mixture back into a saucepan over low heat. Cook and stir until mixture thickens, about 12 minutes. Do not boil.

Remove from heat, cover and refrigerate until chilled, about 1 hour. Remove vanilla bean and cinnamon stick and discard.

In a small saucepan add remaining sugar, water and quince. Sauté until tender; cool and stir into chilled custard base. Freeze mixture in an ice-cream maker according to manufacturer's directions. Makes 1 quart.

CRANBERRY BRIOCHE

Makes 1 brioche in a 1-pound (26-ounce) coffee can.

1 package dry yeast
½ cup milk, warmed
⅓ cup butter
1 egg
2 egg yolks
¼ cup sugar
¾ teaspoon salt
2¼ cups flour
1 cup fresh cranberries

In a large mixing bowl gently combine yeast and warm milk. Allow mixture to stand 5 minutes to dissolve. Add butter, egg, egg yolks, sugar, salt and about 1¼ cups of flour. Beat to incorporate ingredients and add remaining flour in ¼ cup increments until dough is no longer wet. Turn dough out onto a floured surface and knead 1 to 2 minutes—if dough becomes too sticky to handle add a sprinkling of flour as needed. Let dough rest 10 minutes. Knead again for 1 minute. Shape dough into a ball and place in a lightly buttered 2-quart bowl. Cover with a damp tea towel and let rise in a warm spot until doubled in bulk, about 2 hours.

Punch dough down and allow it to rise again until it doubles in size. If dough is too sticky to punch down, sprinkle with 1 tablespoon of flour. Place dough in a warm spot and let rise at least 4 hours or in a covered bowl in refrigerator overnight.

Line bottom and sides of a clean 26-ounce coffee can with parchment paper, including a 3-inch collar above the top of the can. Spray lined can with a nonstick cooking spray. On a floured surface, knead cranberries into dough. Place dough in can and cover with plastic wrap. Place in a warm spot and allow to rise until double in bulk, about 2 hours.

Bake in a preheated 400°F oven 30 minutes. Remove brioche from coffee can immediately after removing from oven. Slice brioche and serve warm. ■

Here's to a delicious New Yea

If the party is just the two of you or a small circle of friends, you can really splurge on the food and drink. We suggest four ways to celebrate





Simply sublime, angel's hair pasta (LEFT) is tossed with sweet butter then topped with a dollop of sevruga caviar. BELOW: Home-cured salmon, a great alternative to smoked salmon, is thinly sliced and served with a drizzle of crème fraîche, a shower of fresh tarragon, chervil and chives.





Chef Wayne Nish's signature beggar's purses (ABOVE) are made of super-thin crêpes filled with lobster and black truffles and tied with chives. RIGHT: The evening's bracing finish is grapefruit macerated in a gin syrup and served with a tangy grapefruit sorbet.

For more details, see Reader Information

BY JANE ELLIS

Some people insist on celebrating New Year's Eve with a big bash. Others prefer to gather a small circle of friends. One advantage to keeping the party intimate: You can spring for the best champagne, caviar, smoked salmon, lobster and truffles.

The menu can be as simple as angel's hair pasta tossed in butter and topped with caviar—just an ounce of caviar per person will do. Salmon, cured at home in salt, pepper and coriander, goes best with thin slices of baguette (easier to cut when stale or frozen) that have been toast a golden brown. Wayne Nish, chef and co-owner of York's popular March restaurant, offers beggar's stuffed with lobster and a puree of black truffles, accon nied by Bollinger special cuvée nonvintage champagne purses are so seductive that his customers now de them year-round.

A refreshing finale to a New Year's Eve meal: tangy fruit segments and a delicate sorbet. When it's tim dessert, stop pouring champagne. "Sugar dulls the palat makes champagne taste bitter," reminds Nish.

BEGGAR'S PURSES

êpes:
extra-large eggs
cups plus 2 tablespoons flour
cups milk
Pinch of salt
ounces sweet butter, clarified
ayonnaise:
all ingredients at room temperature)
extra-large egg yolks
teaspoons rice vinegar
teaspoons white vermouth
teaspoons lemon juice
cup extra-virgin olive oil
cup peanut oil
Salt and freshly ground white pepper to taste
lling:
pound cooked lobster meat
ounces fresh black truffles
cup homemade mayonnaise
tablespoon white vermouth
teaspoon fresh lemon juice
Salt and freshly ground black pepper to taste
rnish:
bunches long, fresh chives

epare crêpes: In a large mixing bowl together eggs, flour, milk and a pinch lt until ingredients are thoroughly ed.

nd in a ¼ cup of clarified butter, and batter to rest at least 20 minutes.

ing a paper towel dipped in the re- ng butter, rub the bottom of a 5-inch n crêpe pan. Pour about 2 tablespoons tter into the pan and swirl it immedi- to distribute evenly over entire bottom. es should be almost transparent. Cook s quickly over medium heat on one nly. This takes approximately 30 sec- Stack crêpes on a plate, cooked-side . If crêpes are to be used later, cover with plastic wrap. Makes approxi- y 4 dozen crêpes.

epare mayonnaise: In a bowl of an elec- nixer fitted with a wire whisk, beat olks until thick and lemon-colored. n with salt and pepper. Add half the vinegar, vermouth and lemon juice eat well.

ombine oils in a measuring cup and o egg mixture while beating, drop by at first, then in a gradually increas- mount as mixture thickens. Slowly add ining vinegar, vermouth and lemon and beat well. Cover mayonnaise and chill. Makes approximately 2½ cups.

Prepare filling: Chop lobster meat finely, place in a medium mixing bowl and set aside. In a food processor fitted with a metal blade, chop truffles very fine and add to lobster meat. Blend in mayonnaise, vermouth and lemon juice. Season with salt and pepper. Refrigerate lobster mixture overnight.

Assemble purses: Wrap chives in a damp paper towel and place in a microwave on high power 10 to 20 seconds, or until chives are limp. Cut crêpes into circles 4 ¾-inches in diameter. Place one scant tablespoon of filling in center of each crêpe. Gather up crêpe around filling by pleating it and tie each securely with a chive. Serve immediately. Makes about 4 dozen purses.

CORIANDER-CURED SALMON

½ cup black peppercorns
½ cup coriander seeds
1½ pounds kosher salt
4 tablespoons fresh, chopped chives
1½ pounds salmon filet, about 1-inch thick
Note: Have a fishmonger skin and pinbone salmon.
For garnish:
Parsley, chervil, crème fraîche

Pulverize peppercorns in a blender on high speed for 30 seconds. Add coriander seeds and continue 30 seconds more.

In a large mixing bowl combine salt, peppercorn and coriander mixture and chives. Place half the salt mixture in the bottom of a deep glass dish, add salmon and pour remaining salt mixture on top. Cover dish with plastic wrap and cure in refrigerator 5 to 6 hours. Remove salmon from salt mixture and wipe clean with a cloth. Wrap salmon in plastic wrap and allow it to rest 15 to 20 minutes in refrigerator before serving. Slice cold salmon thinly on the diagonal and serve with a zigzag of crème fraîche and a scattering of fresh herbs. Serves 6.

ANGEL'S HAIR PASTA WITH CAVIAR

½ pound pasta (angel's hair or capellini)
½ cup water
8 ounces sweet butter, in small pieces
4 ounces Sevruga caviar
Salt and freshly ground white pepper to taste

In a large pot of boiling salted water cook pasta until al dente.

In a saucepan large enough to hold the cooked pasta, bring ½ cup water to a boil. Lower heat and add butter, a couple of pieces at a time, until it is incorporated and the sauce thickens. Season with salt and pepper. Add cooked pasta and toss to coat. Divide pasta among four bowls, top each with a dollop of caviar and serve immediately. Serves 4.

GRAPEFRUIT SORBET AND MACERATED GRAPEFRUIT

For sorbet:
¼ cup sugar
½ cup water
3 cups freshly squeezed grapefruit juice, including pulp
¼ cup Campari
1 teaspoon egg white
Pinch of salt
For grapefruit sections:
6 large ruby red grapefruits
1 cup sugar
½ cup coriander seeds, tied in a cheesecloth
¼ cup gin
For garnish:
Black currants in syrup (available at specialty food stores)
Sprigs of fresh mint

Prepare sorbet: In a small saucepan bring sugar and water to a rolling boil, stirring constantly. Cover and cool syrup.

In a large mixing bowl combine grapefruit juice and pulp, sugar syrup, Campari, egg white and salt. Pour mixture into an ice cream maker and freeze according to manufacturer's directions. Makes 1½ quarts.

Prepare macerated grapefruit sections: Over a large bowl, remove outer skin and white pith from grapefruits. Remove sections of fruit from membranes, place in another bowl and set aside. Measure accumulated juice—you should have 1 cup.

In a small heavy bottomed saucepan combine sugar and juice. Bring to a boil over low heat, stirring, until sugar dissolves.

Place cheesecloth with coriander seeds in bowl with grapefruit sections. Pour sugar and juice mixture over them. Allow mixture to cool. Add gin and mix thoroughly. Refrigerate until ready to use.

Assemble: Place a generous scoop of sorbet in each dessert bowl. Spoon macerated grapefruit sections over each sorbet scoop. Garnish each with a spoonful of black currants in syrup and a sprig of fresh mint. Serves 10 generously.

Continued from page 82

approached the renovation in the spirit of the original building, deftly updating this slightly rusty example of what Neutra termed "the machine in the garden" while trying not to change its character. Their task was to retool the machine, threading in the latest utilities; they also added a second story to take full advantage of the panorama.

They did such a seamless job that it is hard to tell where Polsky stops and Smith-Miller and Hawkinson begin. In front of the house they extended the strong central axis out farther toward the street, building another free-standing stone wall to exactly match what already existed. A semicircular drive was eliminated in favor of a garden planted with aromatic lemon thyme, peach trees, sturdy drought-resistant grasses and a scattering of wildflowers. Wisteria climbs up the distinctive open-soffit trellis which echoes Polsky's design, placed in counterpoint to the original trellis stretching out over the entry. An Arizona sandstone path leads up to the front door. Previously the house presented a blind facade to the street, with only a slit window alongside a small door. Now the occupants can have both privacy and the front view, thanks to modern technology. A huge rectangle of one-way glass fills the reconfigured frame and smoothly pivots open.

Instead of solidity, there seems to be a permeable membrane between interior and exterior. The sandstone pavers penetrate a few feet into the house, and then gray carpet replaces it. The trellis too continues down the hall, just below the ceiling, sheltering and propelling you into the living area. You are drawn straight ahead toward a wall of glass and the infinite ocean view. Suddenly the ceiling lifts and light floods the room from generous clerestory windows—a glass gap that makes the roof seem to float free, cantilevered out beyond the confines of the house. These wide overhangs shield the rooms from the harsh midday sun.

The floor plan remains fundamentally the same, although Smith-Miller and Hawkinson adroitly knocked down a few walls that interrupted the flow of space. The former master bedroom has become a sophisticated screening room, equipped with THX "surround sound" and open to the living room. A movie screen slides out from a pocket in the wall to close the room off. The architects stripped the black paint off the original steel fireplace and added a granite ledge.

They always pay attention to materials, specifying sandblasted, stained, anodized or matte finishes. The aluminum staircase is typical of the sensibility they brought to the project. Every part is articulated. Visible nuts and bolts express the connections. Railings are elegantly slim.

Because the owners think nothing of cooking dinner for fifty people, the kitchen is set up with a restaurant stove and two dishwashers

Because the owners think nothing of cooking dinner for fifty people, their kitchen is set up "like an operating room," says Smith-Miller, with professional equipment, a restaurant stove and two dishwashers. A cedar deck cantilevers out over the cliff and provides space for an outdoor kitchen, complete with barbecue grill and smoker. (The architects simply built the deck around two established eucalyptus trees.) Out on the tip of the natural promontory, a lonesome pine stands sentinel at the end of the pool. The surrounding Arizona sandstone is softened by blue fe Cape honeysuckle and dwarf cha broom planted with the help of scape architect Achva Benzinberg S

Smith-Miller and Hawkinson t formed a good yet modest house i well-oiled machine. At the flick switch, high-tech gray mesh ext sunscreens project horizontally or down to filter the light. Tinted en saving glass cuts the glare. An air hangar door (made of Lexan, a h strength durable plastic) seals garage. Smith-Miller, fascinated apparatus, pushes a button to de strate how it opens, activating a *mécanique* of pulleys and cords.

The couple wanted to lie in bed look at the stars, so upstairs in the master bedroom an ext corrugated metal lid ret to expose a skylight. second-story compositio planes and volumes is a taut ation on Polsky's theme. Sl glass doors dematerialize bedroom walls and open roof deck. Instead of lo an existing skylight over kitchen below, the archi simply carried it through the space with an angled skylight ab "I didn't want to change the wa house felt when I added the u volume," says Smith-Miller. "Borr light is very important."

All three architects oriented rooms to respond to the rhythms o day. Smith-Miller and Hawki located the master bathroom to the early morning light. The film ducer can brush his teeth looking o the fabled Hollywood sign. If the s in his eyes, he adjusts a panel of m that slides over the ribbon windo block the bright spot. The after sun circles through the eating area, sets just opposite the living room i dramatic orange streaks reflected i pool—landscape living at its best.



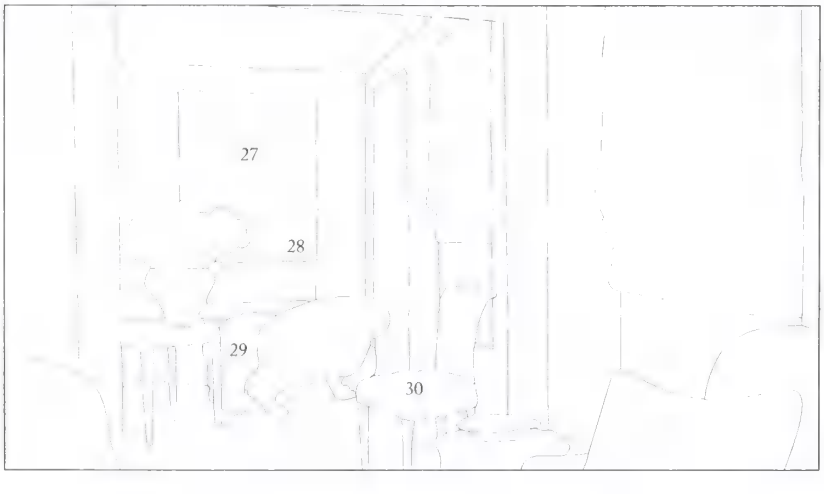
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are available in retail stores. These items are numbered in the drawings below. For further information about the co and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-750 extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except h Ask about as many items as you wish—there is no charge for this call. Information about merchandise featured issue is available to March 1, 1993. All prices are approximate suggested retail.







EIGHT SIMPLE CURTAINS THAT LET IN THE DAYLIGI

Pages 64 and 65

1. Fabric, Bailey & Griffin (per yd.)—
2. Les Sables tassels, Houlès (ea.)—$
3. Rattan chair, Pucci International—
4. Basket, Zona—$115
5. Sisal, Merida Meridian (per yd.)—
6. Trim, M & J Trimming (per yd.)—
7. Fabric, Hamilton Adams (per yd.)—
8. Framed print, Judy Cormier—$1,2
9. Creamware, John Rosselli Internati $375 to $1,800
10. Oak candlestick, John Rosselli Ant (pr.)—$450

Pages 66 and 67

11. Rafaela table lamp, Donghia—$1,6
12. Fabric, Waverly (per yd.)—$23
13. Fabric, Randolph & Hein (per yd.)
14. La Valliere roller shade, Deborah Kempton—$2,185
15. Orvieto rod, Blome Corp.—$1,476
16. Lace curtain, Country Curtains (pr.)—$16
17. Fabric, Stroheim & Romann (per yd.)—$54
18. Fabric, Randolph & Hein (per yd.)—$150
19. Star, La Luz de Jesus Gallery—$12
20. Wirework table, I.L. Euro—$800
21. Fabric, Waverly (per yd.)—$12
22. Geraud shade, Rue de France—$12
23. Fabric, Laura Ashley (per yd.)—$3
24. Trim, Standard Trimming (per yd.)
25. Vase, John Rosselli Antiques—$33
26. Chair, John Rosselli International—$2,700

Pages 68 and 69

27. Fabric, Henry Calvin Fabrics (per yd.)—$55
28. Roman shade kit, IKEA (48" wide)
29. Wool and cashmere throw, Hermès—$900
30. Fabric, Waverly (per yd.)—$23

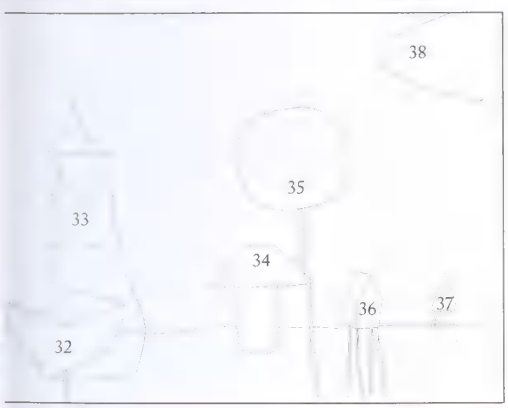
Here is a list of products and other rces for this month's features. All prices are roximate suggested retail. The following ols will help you identify the type of service ovided: (R) Retail store; (T) Trade only. handise coded (T) can be ordered through ators or the decorating department of your ome-furnishings store. (COM) Customer's Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

See Reader Information for page 48.

LE BEAT *Pages 22 and 23:* **Tassels,** from Niermann #7012, Ancien; #7013, Vermeil; #7011, Opera; —Niermann Weeks (M), 2152 Renard Court, is, MD 21403; 301-224-0133; John Rosselli (R,T), 3 St., New York 10021; 212-772-2737. **Arrow cur-**, Arrow-head finial, #P9; Fleche finial, #P10— ther Hyland (T), 979 Third Ave., New York 10022; -6121. **Curtain rod with leaf,** from $785 per 6 ft. e Symbole Studio (M), 1130 West Wisconsin Ave., , IL 60614; 312-266-8827. **Leaf curtain ring,** by & Bonetti, 10-pc. bar set, $2,000—Neotu (R), 133 St., New York 10012; 212-982-0210. **Cut-glass** olly Madison, and tiebacks (shown), Betsy Ross, -Decorative Hardware Studio (M), PO Box 627, qua, NY 10514; 914-238-5251. **Glass and gold** Sirocco, with Astra collar, 6", $360/pr.; Mondor, pian collar, 7½", $390/pr., fits standard rod— Mondor and James Kwan, MOND(OR)KWAN (M), nsmuir, Los Angeles, CA 90019; 213-935-9332; unt Ltd. (T), 1728 Merchandise Mart, Chicago, IL 12-661-1900; and Agnes Bourne, Inc. (T), 2 Henry St., Showroom 220, San Francisco, CA 94103; -6883. **Swirl star tieback,** $85/pr.—William Harvey or The Loom Company (R), 246 E. 48 St., New 017; 212-355-2069. **Black swag-holders,** bronze, 13, Xiria, by Blome Corp.—Hines (T), 979 Third ew York 10022; 212-685-8590; and Ken Hansen, , 8687 Melrose Ave., Ste. G770, West Hollywood, 69; 310-289-9400. **Finials,** $200-$475; **rings,** 2—Le Petit Trianon (R), 1270 Third Ave., New 021; 212-472-1803. **Gold-leaf moon tieback,** Xiria, 69; Blome Corp. and Hines, see addresses above. **al,** $90/pr.; **leaf tieback,** $95/pr.—William Harvey or The Loom Company, see address above. **Ticking** urtain, 67.623512, $49/ea.—Pottery Barn (R), PO 4, San Francisco, CA 94120-7044; 800-922-5507. **n blind,** 36" x 72", $394—Levolor Corp. (M); VOLOR. **Dragonfly tieback,** $50/ea.—Jerrystyle), 23 E. 4 St., New York 10003; 212-353-9480. **ries,** pineapple finial, from $175; rings, $12-$52— Le Petit Trianon, see address above. **Acorn finial,** $475/pr.; **circular tieback,** $175/pr.; **round finial,** $250/pr.—Lars Bolander Ltd., (R,T), 5 Toilsome Lane, East Hampton, NY 11937; 516-329-3400. **Flower tieback,** #NF31K, 4", $40/pr.—Modern Objects, Inc. (R,M), 1 Muller Ave., Norwalk, CT 06851—Gump's (R); 800-284-8677. **Cameo tiebacks,** Lady Rosette, #849, $390 for finish, raw $80/ea.—Joseph Biunno, Ltd. (M), 129 W. 29 St., New York 10001; 212-629-5630. **Curtain rod,** "Voltera,"; **mahogany curtain rod,** "Hermes"—The Blome Corp. (M), 74 Henry St., Secaucus, NJ 07094; 201-319-9788; Hines, see address above. **Carved branch pole,** #721, $117/ft. raw, $52 foot for finishing—Joseph Biunno, Ltd., see address above. **Napkin rings/tiebacks,** raffia, $35/for 4—Felissimo (R), 10 W. 56 St., New York 10019; 212-956-4438. **Silhouette window shadings,** 36" x 72", $390—Hunter Douglas (M), One Duette Way, Broomfield, CO 80020; 800-22-STYLE. **Decorative curtain rod finial,** #7001, Bacchus finial, $75/ea.—Niermann Weeks, see address above; John Rosselli, see address above.

Page 26: **Chrysler Building teapot,** $175—Barneys New York (R), Seventh Ave. at 17 St., New York 10001; 212-929-9000. **Glass teapot,** $39—The Schott Corp. (M); 914-969-6100. **The Garden Tea Set,** $100—Bloomingdale's (R), 1000 Third Ave., New York 10022; 212-705-2000. **Tea Time fabric**—Fonthill, Ltd. (T), 979 Third Ave., New York 10022; 212-755-6700. **Teacup plate,** $90/ea.—Susan Ward Designs (M), 45 Fifth Ave., Ste. 16C, New York 10003; 212-334-0064 or 212-627-1263. **Towel,** $25—Keesal & Mathews (R), 1244 Madison Ave., New York 10128; 212-410-1800. **Luggage,** $225—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Camel teapot,** $85—R.G. Schnoor, Inc. (T), 225 Fifth Ave., Ste. 221, New York 10010; 212-679-3588. **Cottage teapot,** $145—Bergdorf Goodman (R), 754 Fifth Ave., New York 10022; 212-753-7300. **Twig sugar and creamer,** $90/set—Louis Dolin (M), PO Box 239, Katonah, NY 10536; 914-232-7465.

45 COUNTRY WITH AN EDGE *Pages 48 to 57:* **Designer, Nancy Braithwaite**—Nancy Braithwaite Interiors, 299 Lookout Place, Atlanta, GA 30305; 404-231-9894. *Dining room:* **Iron chandelier**—Shaffer Forge Inc., through Nancy Braithwaite Interiors. **Dining table; wing chairs,** custom by Nancy Braithwaite—Nancy Braithwaite Interiors, see address above. **Wing chair fabric,** #1460-1—Robert Lehr, Decorators Walk (T), 351 Peachtree Hills Ave., Ste. 106, Atlanta, GA 30305; 404-261-7769. **Drapery fabric**. Charly #37—Randolph & Hein (T), 1 Arkansas St., San Francisco, CA 94107; 415-864-3371. **Art**—owner's collection. **Wall finish** on base coat, Benjamin Moore, #1202, terra-cotta—Linda Ridings Design and Decorative Painting (D), 994 Lanier Blvd., Atlanta, GA 30306; 404-872-6708. **Wicker daybed**—Bielecky Brothers (T); 212-753-2355. **Cushion for daybed**—Swenson Upholstery, through Nancy Braithwaite Interiors, see address above. **Fabric for daybed,** #56260, William & Mary Diamond—F. Schumacher (T), 79 Madison Ave., New York 10016; 800-552-9255. **Wall finish, ceiling finish, fireplace surround, finish of daybed**—Linda Ridings, see address above. **Sofa,** #40103.01, Bridgewater Matlisse—Brunschwig & Fils (T), 351 Peachtree Hills Ave., Ste. 125, Atlanta, GA 30305. **Sofa fabric,** #92515, Williamsburg Country Linen/Tobacco—F. Schumacher, see address above. **Iron chandelier**—Shaffer Forge, Inc., through Nancy Braithwaite Interiors. **Wing chair**—owner's collection. **Wing chair fabric,** Samarcand Selections, D2712 Snow—Travis-Irwin (T), 351 Peachtree Hills Ave., Ste. 128, Atlanta, GA 30305; 404-237-5079. **Linen throw** by Lyn Perry—Nancy Braithwaite Interiors, see address above. **Armchair; table; two candlesticks; huntboard; burl bowl; tripod candlestick; antique candlestick**—Deanne Levison American Antiques (R,T), 2995 Lookout Place, Atlanta, GA 30305; 404-264-0106. **Finish** on base coat Benjamin Moore Linen White—Linda Ridings, see address above. **Outdoor furniture**—Weatherend Estate Furniture (M), PO Box 648, Rockland, ME 04841; 800-456-6483. *Breakfast room:* **Breakfast table**—Country French Collection (R,T), 3211 Cains Hill Place N.W., Atlanta, GA 30324; 404-237-4907. **Wicker chairs**—Heirloom Wicker and Pine (R,T), 709 Miami Circle, Atlanta, GA 30324; 404-233-6333. **Tablecloth,** no longer available. **Pillow fabric,** #801-221 Markus—Boussac of France (T), 979 Third Ave., New York 10022; 212-421-0534. **Paneling**—W. Bowman Childs (R,T), 1598 Johnstonville Road, Barnesville, GA 30204; 706-358-0501. **Firebag**–owner's collection. *Veranda:* **Hammock,** Pawley's Island Hammock Co.—Smith Ace Hardware, 1248 W. Paces Ferry, Atlanta, GA 30327; 404-261-6000. **Sleigh; bird house**—owner's collection. *Bedroom:* **Bed; bed linens**—owner's collection. **Bed tester, top fabric** #P25128—Peter Schneider, Decorator's Walk, 351 Peachtree Hills Ave., Ste. 106, Atlanta, GA 30305; 404-261-7769. **Wing chair**—Toby West, Ltd. (T), Atlanta Decorative Arts Center, see address above **Wing chair slipcover fabric,** Nantucket, #32502/5—Clarence House (T), 211 E. 58 St., New York 10022. *Master bedroom:* **Wall finish,** on base coat, Benjamin Moore Linen White; **paneling,** Martin Senour Williamsburg series; **moldings and casings,** Chowning's Tavern Bracon 385-1070—Linda Ridings, see address above. **Candlesticks; candle stand**—Deanne Levison American Antiques, see address above. **Wainscoting**—W. Bowman Childs, see address above. **Pig; blanket chest; coverlet.** *Kiery's bedroom:* **Iron bed; bedside table**—owner's collection. **Bed linens**—DeWoolfson Down (M,R,T); 800-833-3696. **Cupboard; Duvet and sham fabric,** #HC91025—Henry Cassen (T), Decorators Walk, see address above. **Pillow fabric,** *(Continued on page 112)*



AFTERGLOW

Pages 78 and 79

31. Small temple, Shuldiner Design Studio—$250
32. Blue moon, Leo J. Blackman—$350
33. Standing lamp, Modern Age—$750
34. Lampampe, Light Inc.—$558
35. Standing lamp, The Noguchi Garden Museum Shop—$386
36. Stilt Hut, Shuldiner Design Studio—$350
37. Cone desk lamp, Modern Age—$110
38. Hanging lamp, The Noguchi Garden Museum Shop—$232

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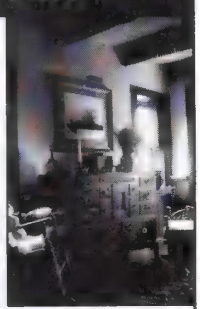
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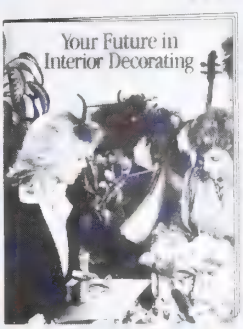
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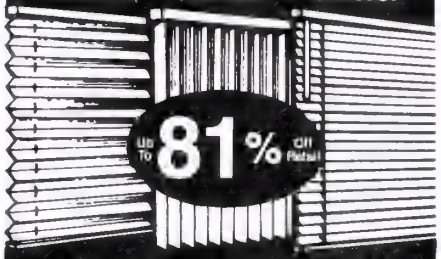
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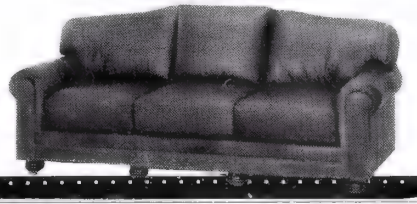
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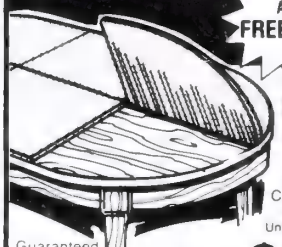
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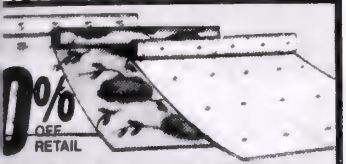
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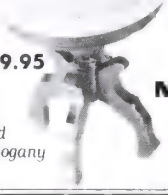
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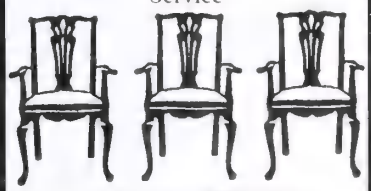
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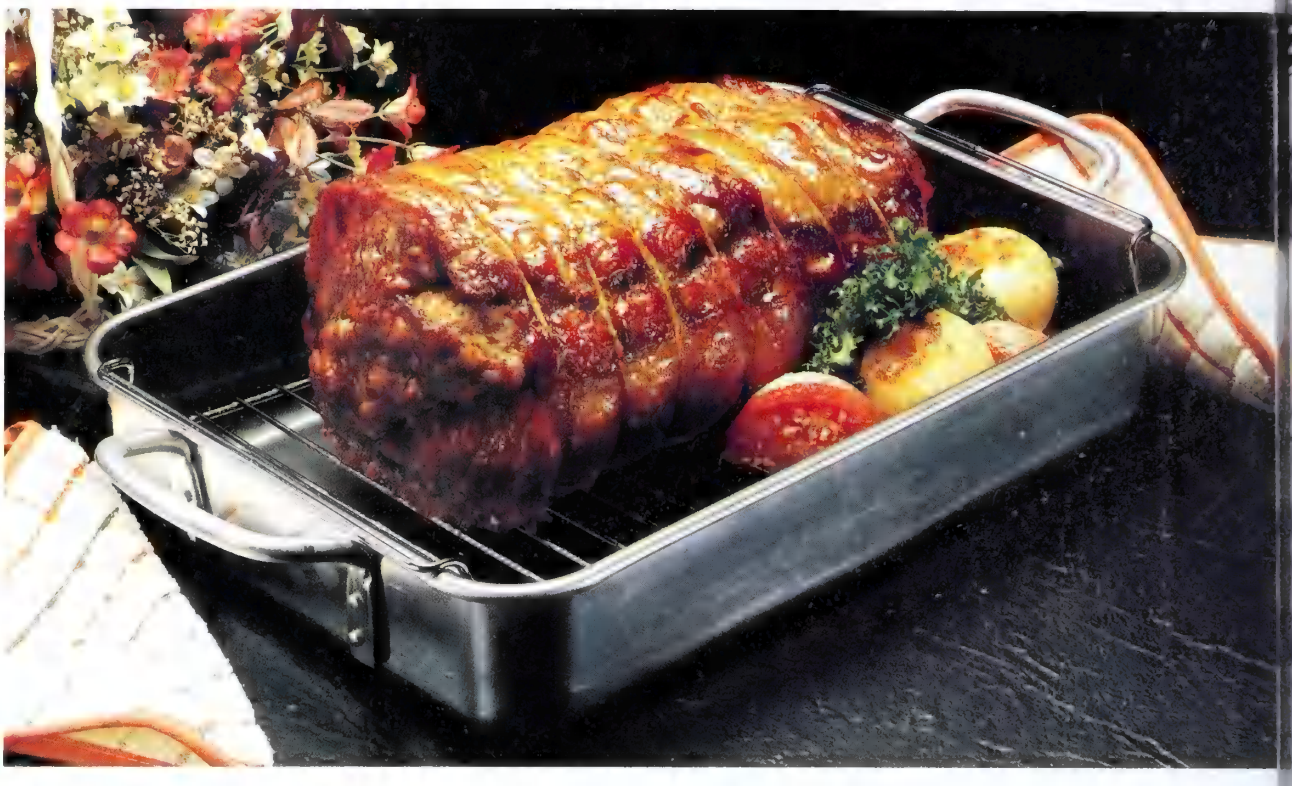
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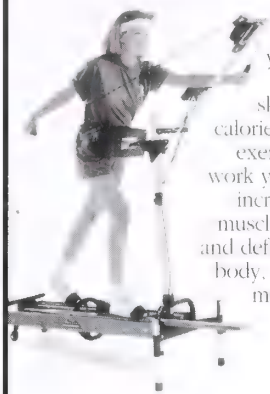
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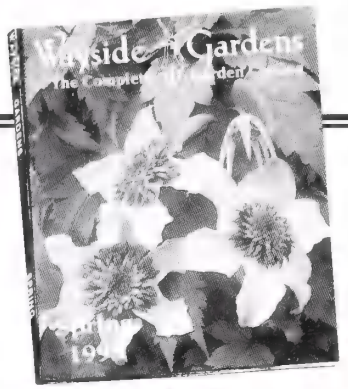
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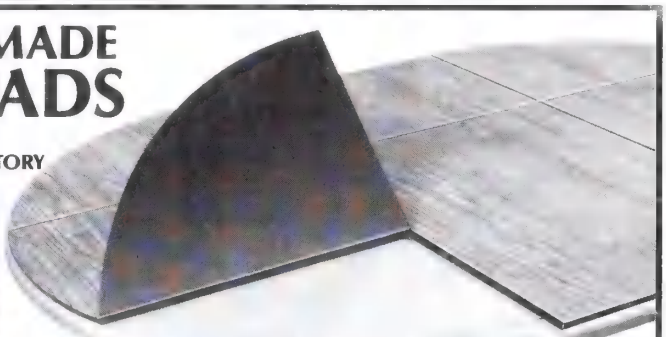


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Continued from page 103

#607261—Waverly (M); 800-423-5881, Dept. U. **Dust skirt**, 38", natural burlap—Hancock fabrics (M); 404-266-0517. **Wire bench**—Estes-Stubbs Antiques (R,T), 631 Miami Circle, Atlanta, GA 30324; 404-231-4940. **Floor lamp**—Hobe Sound Lamp Co. (T), 505 Whitehall St., SW, Atlanta, GA 30303; 404-577-4469. **Seagrass floorcovering**—Contemporary Carpets (T), Miami Circle, Atlanta, GA; 404-237-4545. **Lampshade**—Nancy Braithwaite Interiors, see address above. **Wallpaper**—Deanne Levison American Antiques, see address above. **Wall draperies and bed hanging fabric**, #1016-2—Robert Lehr, see address above. *Master bedroom:* **Heart pine bed**—Nancy Braithwaite Interiors, see address above. **Bed hangings:** Kent/white, inside—Hamilton Adams Linen (M), 104 W. 40 St., New York 10018; 800-882-3267. Outside, 38" natural burlap—Hancock Fabrics, see above. **Bedside tables; Southern pottery**—James E. Allen Folk Art (R), 1178 Wildcreek Trail, N.E., Atlanta, GA 30324; 404-321-5784. **Bedside tablecloths**, Kent/white—Hamilton Adams Linen, see address above. **Bed linens**—Garnet Hill (MO), 800-622-6216. **Wall finish**—Linda Ridings Design and Decorative Painting, see address above. **Chair**—Heirloom Wicker and Pine (R,T), 709 Miami Circle, Atlanta, GA 30324; 404-233-6333. **Chair slipcover fabric** Kent/white—Hamilton Adams Linen, see address above. **Stool**—owner's collection. **Fish decoy; candlestick**—Deanne Levison American Antiques, see address above. **Miniature chaise**—Jacqueline Adams Antiques and Interiors (R,T); 404-355-8123. **Table**—A-M Antiques (T), Atlanta Decorative Arts Center (T); 404-231-4147.

58 MODERN MEANS JOYFUL *Pages 58 to 63: Architect:* Peter Stamberg, Paul Aferiat, Stamberg Aferiat Architecture, 126 Fifth Ave., New York 10011; 212-255-4173. *Living Room:* **Sofa**, "Diva"—Dialogica (R), 484 Broome St., New York 10013; 212-966-1934; 8304 Melrose Ave., Los Angeles, CA 90069, 213-951-1993. **Sofa fabric**—Ian Wall Limited (T), 979 Third Ave., New York 10022; 212-758-5357. **Faux pony fabric; pillow fabric** (COM). **Light sculptures**, by Isamu Noguchi for Akari Gemini—The Noguchi Museum (R), 32-37 Vernon Blvd., Long Island City, New York 11106; 718-721-1932; and Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Candlesticks**, by Swid Powell—Barneys New York (R), Seventh Ave. at 17 St., New York 10011; 212-929-9000. **Carpet**—Stamberg Aferiat Architecture, see address above. **Screen print**, *Mark's Maze* by Al Held—Pace Prints (R), 32 E. 57 St., 3rd. Fl., New York 10022, 212-421-3237. **Curtain hardware**—Houles USA Inc. (T), 979 Third Ave., New York; 212-935-3900. **Coffee table** (COM). *Bedroom:* **Armoires**, "Stanley"; **chair**, "My Dear"; **bed**—Dialogica, see address above. **Secretary**, by Fornasetti—Blumenthal, Inc. (T), 979 Third Ave., 2nd Fl., New York 10022; 212-752-2535. **Lamps**, "Tolomeo"—Artemide, Inc. (M), 1980 New Highway, Farmingdale, NY 11735; 516-694-9292. **Handbag paintings**—by Carlos Betancourt, 704 Lincoln Rd., Miami Beach, FL 33139; 305-538-4821. **Lighting**—by Flos, through Lightforms (R), 168 Eighth Ave., New York 10011; 212-255-4664. **Bedcover fabric** (COM). *Dining Room:* **Table**, "Cooke"; **chairs**, "My dear"—Dialogica, see address above. **Black lamp**, by Norbert Belfer—Lightforms, see address above. **Plates**, by Marek Cecula, by special order—Barneys New York, see address above. *Bathroom:* **Sink**, by Kroin—AF Supply Corporation (T), 22 W. 21 St., New York 10010; 212-243-5400. **Shower door**—by G.M. Ketcham Co., 2625 Mitchell Ave., Allentown, PA 18103; 800-538-2426.

64 EIGHT SIMPLE CURTAINS *Page 64:* **Curtain fabric**, Champagne Windsor Taffeta, #08413, $38/yd.—Bailey & Griffin (T), 979 Third Ave., Ste. 1502, New York 10022, 212-371-4333; Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184; Buy Design, 2 Henry Adams St., Ste. 354, San Francisco, CA 94103; 415-626-4944. **Curtains**—Monte Coleman (M), 49 E. 10 St., New York 10003; 212-995-2649. **Rods, rings, finials, brackets**—Kirsch (M), Candie Stover; 616-659-5222. **Les Sables tassels**, $23.60/ea.—Houles (T), 8584 Melrose Ave., Los Angeles, CA 90069; 310-652-6171. **Rattan chair**, by Ecart International, $1,200—Pucci International (R,T), 578 Broadway, 9th Fl., New York 10012; 212-219-0142. **Basket**, $115—Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Berge Sisal**, $50/yd.—Merida Meridian, Inc. (M), PO Box 1071, Syracuse, NY 13201; 800-345-2200.

Page 65: **Linen fabric**, #HA 2144, $11/yd.—Hamilton Adams (M), 101 County Ave., Secaucus, NJ 07094; 201-866-3250. **Seashell trim**, #461/8951, $19.98/yd.—M & J Trimming, 1008 Ave. of the Americas, New York 10018; 212-391-9072. **Curtains**—Monte Coleman, see address above. **Gothic-style chairs**, $1,250 and $1,800—Newel Art Galleries (T), 425 E. 53 St., New York 10022; 212-758-1970. **Creamware**, $375 to $1,800—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Candlestick**, $450/pr.—John Rosselli Antiques & Decoration (T), 255 E. 72 St., New York 10021; 212-737-2252. **Print**, $1,200—Judy Cormier Prints (R,T), 16 E. 73 St., 4F, New York 10021; 212-517-3993. **Coverlet**, from $400—Trouvaille Française (D); 212-737-6015.

Page 66: **Pink fabric**, Jasmin #20, by Nordiska Collection, $69/yd.—Randolph & Hein (T), 101 Henry Adams St., San Francisco, CA 94103; 415-864-3550. **La Valliere roller shade**, $2,185—Deborah Kempton (R,T); 415-775-5868. **Orvieto rod, finials and rings**, $1,476/set—Blome Corp (M), 74 Henry St., Secaucus, NJ 07094; 800-875-0042. **Silhouettes**—Scott Waterman, 2707 Judah St., San Francisco, CA 94122; 415-664-8015. **McCheck chair fabric**, #608025,$23/yd.—Waverly (M), 79 Madison Ave., New York; 800-423-5881. **Rafaela table lamp**, $1,005—Donghia Showrooms (T), 200 Kansas St., San Francisco, CA 94103; 415-861-7717. **Slipcover on chair**, $150—Slips (R), 1543 Grant Ave., San Francisco, CA 94133; 415-362-5652. **Curtains**—Golden Gate Interiors; 415-331-5731.

Page 67: **JAB curtain fabric**, Jade, #6280-655 (blue), #6280-176 (white), $54/yd.—Stroheim & Romann, Inc. (T), 120 Galleria Design Center, 101 Henry Adams St., San Francisco CA 94103; 415-864-1212; Buy Design (R), see address above. **Curtains**—Golden Gate Interiors, see address above. **Uffizi fabric** by Nomi, #1006A, $150/yd.—Randolph & Hein, see address above; Buy Design, see address above. **Bed slipcover fabric**, Sailcloth, white, #346414, $12/yd.—Waverly, see address above. **Bed slipcover**, $400—Slips, see address above. **Painting**—Christy Cizek, Patina, 264 Manor Drive, Mill Valley, CA 94941; 415-383-8113. **Indian chair**, $4,800—The Ginsberg Collection (T), 190 San Bruno Ave., San Francisco, CA 94103; 415-621-6060. **Wirework table by Mondo**, Filo Di Ferro collection, $800—Mondo s.r.l. (M), via le Brianza 16, 22060 Carugo, Italy; 031/761717; I.L. Euro (T), 900 Broadway, #902, New York 10003; 212-477-3188. **Pierced tin star**, $125—La Luz de Jesus Gallery, 7400 Melrose Ave., Los Angeles, CA 90046; 213-651-4875. **Sculpture**, by Takeshi Sugimoto—Japonesque (R), 824 Montgomery St., San Francisco, CA 94133; 415-398-8577. **Lace curtain**, #6029, $16/pr.—Country Curtains (MO); 800-456-0321. **Star wallpaper**, Folly Coronata, #W513/04—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Striped fabric shade**, Ely Stripe in dark green, #464077, $32.50/yd.; **pillow fabric**, Winter Lily, $32.50/yd.—Laura Ashley, 714 Madison Ave., New York; 800-367-2000. **Trim**, #12009-1, $8.50/yd.—Standard Trimming (T), 306 E. 61 St., 10021; 212-755-3034. **Shade**—Harold Rudin Decorators, 653 Eleventh Ave., New York 10036; 212-265-4716. **Chair**, $2,700—John Rosselli International, see address above. **Mercury glass vase**, $330—John Rosselli Antiques, see address above. **Geraud shade**, #RDSH, 23" w., 72" l., $174; 35" w., 72" l., $123—Rue de France; 800-777-0998.

Pages 68 and 69: **Shade fabric**, #2890, $55/yd.—Henry Calvin Fabrics (T), 979 Third Ave., New York 10022; 212-371-4333; Anne Mullin Interiors, see address above. **Shades** by Monte Coleman, see address above. **Blåkvist Roman shade kit**, $54—IKEA; East Coast: 412-747-0747. West Coast: 818-842-4532. **Throw**, $900—Hermès (R) 11 E. 57 St., New York 10022; 212-751-3181. **Classic Ticking fabric**, #605221 $23/yd.—Waverly, see address above. **Custom-mixed paint**—Donald Kaufman Color, 412 W. 13 St., New York 10014; 212-243-2766.

70 ORDERING UP AN AURA *Pages 70 to 77: Interior design:* Indigo Seas, 123 N. Robertson, Beverly Hills, CA 90048; 310-550-8758.

78 AFTERGLOW *Pages 78 and 79:* **Small temple**, $250—Shuldiner Design Studio (M), 4130 Somers Ave., Los Angeles, CA 90065; 213-258-5715. **Blue Moon**, by Leo J. Blackman, $350—Leo J. Blackman (M), 230 E. 12 St., New York 10003; 212-477-4480. **Gaston Marticorena Standing Lamp**, $750—Modern Age (R), 123 Wooster St., New York 10012; 212-966-0669. **Lampampe**, by Ingo Maurer, $558—Light Inc. (R), 1162 Second Ave., New York 10021; 212-838-1130. **Light sculpture with spherical shade**, $134, with bamboo stand with socket, #BB3, $252—The Isamu Noguchi Garden Museum Shop (R,T), Akari Associates, 32-37 Vernon Blvd., Long Island City, New York 11106; 718-721-1932. **Stilt Hut**, $350—Shuldiner Design Studio, see address above. **Cone lamp**, by Martha Davis, $110—Modern Age, see address above. **Hanging elliptical Akari light sculpture**, #15A, $232—The Isamu Noguchi Garden Museum Shop, Akari Associates, see address above.

80 A MACHINE FOR LIVING IN THE GARDEN *pages 80 to 85: Architect:* Smith-Miller+Hawkinson, 305 Canal St., New York 10013; 212-966-3875. *Partners in charge:* Henry Smith-Miller and Laurie Hawkinson. *Project team:* Knut Grunert, Ruri Yampolsky, Starling Keene, Charles Renfro, Eric Cobb, Jennifer Stearns, Annette Fierro, Rob Rice and Margie Glavovoic Nothard. *Landscape architect:* Andrea Benzinberg Stein; 213-740-2723. *Contractor:* Mounir Farah, Monet Concepts, 3301 Barham Blvd., Ste. 400, Los Angeles, CA 90068; 213-876-9196. *Engineers:* **Structural:** Steven Peng & Associates, 15236 Burbank Blvd., Ste. 216, Van Nuys, CA 91411; 818-908-1554. **Mechanical:** Carlo Maestri, 1 Woodridge Lane, Sea Cliff, NY 11579; 516-674-4[illegible]. **Lighting:** Claude Engle, 1000 Potomac St., NW, Washington, DC 20007; 202-337-0702. **House size:** 2,000 sq. ft. *Exterior materials:* Stucco with wood fascias N[illegible] sandblasted structural aluminum, stone walls of Santa Margarita sandstone. **Structure:** Wood frame, steel framing for [illegible] and skylight, concrete and steel composite. **Roof,** Mul[illegible] membrane roof. **Exterior stain,** Cabotstains, Semi-tra[illegible] Beechwood Gray No. 0342—Samuel Cabot Inc. (I[illegible] Hale St., Newburyport. MA 01950; 508-465-1900. *Interior materials:* ⅝" US gypsum wall board, custom wood pa[illegible] doors, Santa Maria stone walls. **Windows,** custom alu[illegible] others low "E" glass in existing frames. **Doors,** solid c[illegible] tom maple plywood with gray stain, sliding doors. *Fr[illegible]* aluminum pivot door **Floors,** *stone,* Santa Maria sand[illegible] through contractor. **Kitchen tile,** Buchtal tile, custo[illegible] "Laurie"—American Olean (M), 1000 Canno[illegible] Lansdale, PA 19446; 215-855-1111. **Bathroom tile,** v[illegible] x 8", Gianni Versace—Ideal Tile (R), 405 E. 51 St., N[illegible] 10022; 212-759-2339. **Carpet** by Smith Miller+Hawk[illegible] V'Soske (T), 155 E. 56 St., New York 10021; 212-68[illegible] **Cabinets** by Classic Cabinetry—Classic Constructi[illegible] Angeles, CA. **Paint,** Super White—Benjamin Moor[illegible] (M), 51 Chestnut Ridge Road, Montvale, NJ [illegible] 201-573-9600. *Kitchen:* **Refrigerator,** Sunfrost—Rea[illegible] Trading Corp. (M); 800-762-7325. **Range; oven**—[illegible] Range Corp., PO Box 8012, Greenwood, MS [illegible] 800-762-7325.

92 FEASTING *Pages 92 to 95:* **The Mayflower Inn,** [illegible] Washington, CT 06793; 203-868-9466. **Tartan-edg[illegible] fet plates,** Clarendon, $95/ea.—Ralph Lauren Collection (R) at Polo/Ralph Lauren; 212-642[illegible] **Christmas Rose dinner plates,** $48/ea.; **Holly Ribbon[illegible] plate,** $45; **Holly Ribbons pie dish,** $45; **Christm[illegible] tureen,** $5—The Royal China and Porcelain Compa[illegible] (M), 1265 Glen Ave., Moorestown, NJ [illegible] 609-866-2900. **Oval platter,** $325—Tiffany & C[illegible] 800-526-0649. **King Paisley gravy boat and saucer,** [illegible] Ralph Lauren Home Collection, see above **Blue-an[illegible] tureen,** $395—West Country Antiques (R), 334 Was[illegible] Road, Woodbury, CT 06798; 203-263-5741. **Brick a[illegible] band soup bowl,** $60—Tiffany & Co., see above. **[illegible] band oval platter,** Highland, $175; **tartan-rimme[illegible] plates,** Stewart, $30/ea.; **tartan napkins,** $5/ea.; **tartar[illegible] er,** Clarendon, $95—Ralph Lauren Home Collecti[illegible] above. **Corinthian candlesticks,** $715/pr.—James II [illegible] Ltd. (R); 212-355-7040. **Small silver candle[illegible]** $1,100/pr.—Tiffany & Co., see above. **Glass candl[illegible] majolica plates**—West Country Antiques, see addres[illegible] **Cobalt band buffet plate,** Howard, $120—The Royal [illegible] and Porcelain Companies Inc., see address above. **[illegible] Christmas decorations**—Christopher Radko [illegible] 212-362-5344.

98 HERE'S TO A DELICIOUS NEW YEAR **March[illegible]** rant, 405 E. 58 St., New York 10022; 212-838-939[illegible] **charger,** $28—Sasaki (M), 41 Madison Ave., New[illegible] 10010; 212-686-5080. **Iittala vodka glasses,** $11 to $1[illegible] RoyalCopenhagen/Georg Jensen (R), 683 Madison[illegible] New York 10021; 212-759-6457. **Embroidered tab[illegible]** with 12 napkins, $4,000—Anichini (M), Rout[illegible] Tunbridge, VT 05077; 800-553-5309. **Place mat wi[illegible] embroidered border,** $350/set (with napkins)—Anich[illegible] address above. **Crystal flute,** Langeais, $110—Laliqu[illegible] for stores: 201-939-4199. **Gold-rimmed glass bowl,** [illegible] soup, $46—Annieglass Studio (M), PO Box 8445 [illegible] Cruz, CA 95061; 408-426-5086. **Dinner fork,** Atl[illegible] $72—Christofle (M), 373 Park Ave., South, New[illegible] 10016; 212-683-4616. **Lace-edged napkin,** $100—A[illegible] see address above. **Footed crystal compote,** Ambiente[illegible] Schott-Zweisel Glass Inc. (M), 3 Odell Plaza, Yonke[illegible] 10701; 914-969-6100. **Octagonal dessert plate,** Fi[illegible] $66—Ceralene, Inc. (M), Campus Plaza 5, 236 [illegible] Center Pkwy., Edison, NJ 08837. **Silver teaspoon,** [illegible] $27—Christofle, see address above.



Echoes of Matisse

DEE HARDIE

I currently the curator of Thornhill Farm. I am also the donor because every time I visit a m I buy a poster. How else could a Sargent, a Monet, a Matisse? me art museums are palaces of leasure. They take vay from the real Like the theater, re one of my pas- This love affair when Tom and I n Paris. That first f our marriage we would spend Sunday afternoon not in the but walking through gallery gallery of the Louvre, the gerie, the Jeu de Paume.

vas in Paris that we started col- g small, modest paintings. Tom emembers the Utrillo he didn't But was it a real Utrillo for $300? never know, but it's fun to think fortune we might have made if we had been braver and richer we were young.

w I'm older, and into posters. Our n, with its expansive white walls, is ini-museum. I am now exhibiting Singer Sargent's *El Jaleo*, his huge ng of a flamenco dancer strutting her stuff against a background of black-hatted guitar players and a woman in red clapping her hands. I bought this poster at the National Gallery of Art in Washington when *El Jaleo* was recently on view. The painting usually hangs in the grand Spanish Court of the Isabella Stewart Gardner Museum in Boston. At Thornhill, *El Jaleo* dances over the kitchen sink. I love flamenco, and now, thanks to Mr. Sargent, I think of Spain every time I scrub a pot.

Our bedroom floor is a mosaic of Oriental rugs; one chair is a stripe and three others are different floral prints

My next home exhibition will have a French flavor. I am about to enter my Matisse Period, having just been to his retrospective at the Museum of Modern Art in New York. Seeing 400 examples of his work at one time was thrilling. I have always been inspired by Matisse's brilliant mix of colors and patterns. At this show I was dazzled.

I have come home with posters for the walls, and postcards to use as invitations to our next dinner party. I am going to wear the purple and white caftan I bought years ago in Tangier. A terra-cotta bowl of vivid anemones will be centered on a blue linen cloth on the table. It will be, I hope, a Matisse scene.

I know I'm flattering myself, but when I walked into our bedroom after coming home from New York, I thought I was with Matisse again. The floor is a mosaic of small overlapping Oriental rugs, the slipper chair is upholstered in red-and-white stripe, and each of the three armchairs has a different floral print covering. The wall behind our bed is covered with a fabric of ferns and parrot tulips. Unconsciously I have mixed a palette of patterns and colors as he did—because it makes me feel wonderful.

The entire west side of our bedroom is a stretch of tall, shuttered windows, centered by a French door. I saw the same door in several Matisse paintings; only his door looks down on the Mediterranean, ours on the Maryland countryside.

The morning I returned from the exhibition, I opened the door and saw the morning light on yellow tasseled corn, a red barn, a green pasture. I have always taken this view for granted. But after the Matisse retrospective I saw it differently. I saw my old world in a new light. ■

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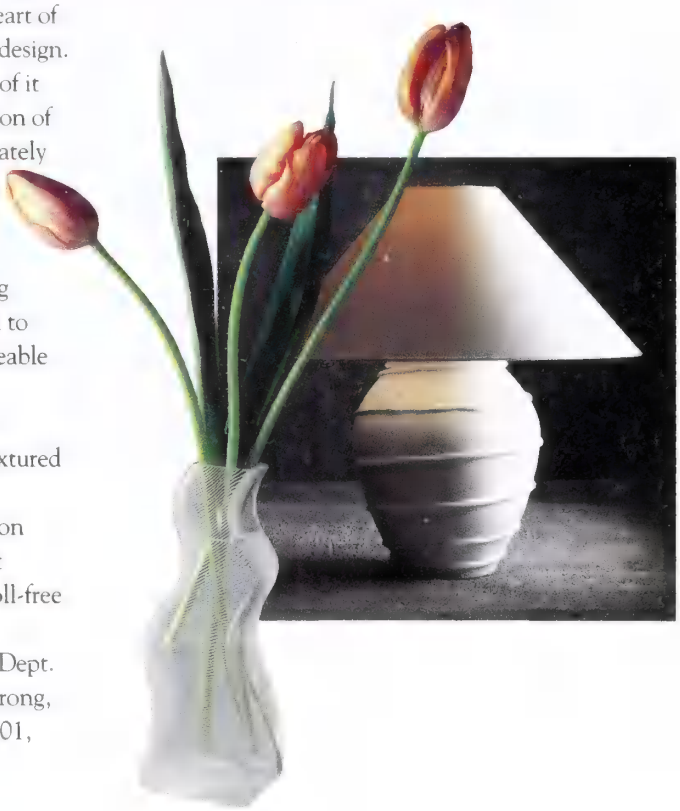
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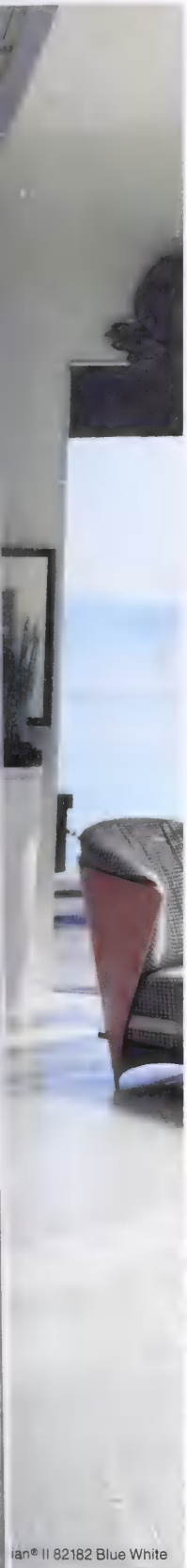
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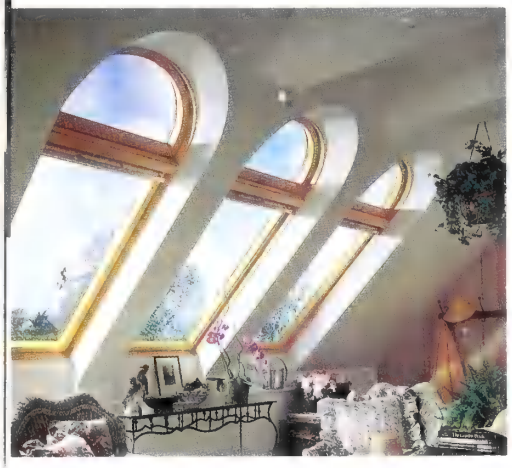
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ON THE COVER:

A man who decorated his stateside homes in the French manner, Richard Lowell Neas, American interior designer and decorative painter, now actually lives in France for half of every year. This is his overseas dining room with faience both real and painted. See page 68. Photograph: Michael Dunne.

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Without the mango tree

LYNN FREED

We are standing, my oldest sister and I, outside front door of our old house. At the invitation of the cur- owners, we have come back to admire the restoration have performed. All the vulgarities of the interim own- have been thrown out, they have assured us—the marble ring, the wet bar, the modern this and up-to-date that. y have even given the house a name it never had: Marriott se is etched in glass over the front door. The house is to what it was, they have said. Come and see. Anytime.



t how could they know, these new owners, the way it The house we grew up in, that our father grew up in us, would make no sense to restoration-minded peo- My grandmother's boudoir, for instance, the cavernous room in which my parents later kept their theater cos- —two vast chests and three wardrobes stuffed with ostrich-feather capes, buckled boots, buttoned boots, bustles, togas, old telephones, hats upon hats, beards, wigs and stage jewelry—is it a boudoir again now, with its prospect of the sea, its balding pink carpet and flowered wallpaper?

And what about all those pantries? The cake pantry, the flower pantry, the silver pantry and the crockery pantry? Cupboards upon cupboards filled with two complete services for 72, shelves deep enough for huge silver salvers, meat covers, platters, glasses by the dozens and dozens?

My parents were theater people, entertainers both in and out of the home. My mother ran an acting school and produced plays. My father ran his father's business and acted in his spare time. Most of the local actors supported themselves in other ways, and so rehearsals took place at night and on weekends. When they were not on the stage, my parents were in the broadcasting studios. Because television was not introduced into South Africa until 1976, radio drama was still very popular when I was growing up in the fifties and sixties.

Our house was made for parties. With its vast hall, its huge dining room, living room, breakfast room, library, and the deep veranda that faced out over Durban and the bay, it could accommodate hundreds, and very often did.

Some of the furniture and most of the drapery my parents inherited with the house. The rest they bought at auctions in the first full flush of ownership. Once everything was in place, however, they lost interest. What money they had, they put into edibles and wearables. If the roof needed tiling, if a spring poked out of one of our mattresses, they found a way of making do—patching the bare spot, turning over the mattress. Most of the crockery was simple stuff in stock patterns, chipped and crazed; the glass was not crystal; the silver was largely English plate, dulling through from use. The place was always in need of some paint, the brocades and linens were faded and worn, the down pulverizing, the curtains disintegrating in the sun. Deep gouges had been scratched into the doors by dogs >

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Our house was made for parties. It could accommodate hundreds, and often did

wanting to come in or go out. The dogs, in fact, were everywhere—on the furniture and under it, in our beds, roaring down to the front door as the guests arrived, laughing and shouting in voices trained to carry.

"Daahling!"

"Nigel! You were *simply* marvelous!"

The after-theater parties started well after midnight and ran sometimes till dawn. Up the back stairs to the old nursery, where I slept, came the noises and smells of the kitchen. The cook shouting orders, the squabs out of the oven, gravied rice and mushrooms, glazed carrots and homemade breads carried down the long dark corridor, past the pantries, from the kitchen to the dining room. And then Cedric, a producer who had no children of his own, would come upstairs to fetch me, the baby, and carry me down into the lights and the crowd.

* * *

The owner opens the door and smiles at my oldest sister, then at me. At the age of nineteen, this sister married and moved around the corner into an even bigger house, on more land. When my father ran out of money and had to put our house up for sale, he offered it to her but she didn't want it. To me, it was obvious that she didn't want to be the one to carry on. She is the least theatrical person I know. Our middle sister, who lives half a mile away and is big on dramatic flair, won't even come back to look. "I've seen it once," she says. "That was quite enough."

I follow my oldest sister into the hall, watching how she takes care not to look around too curiously. Perhaps she just isn't curious. She has spent her life wishing she were as far away as possible, while I, who have lived in America for twenty-five years, cannot seem to stop coming back. I have already seen the house twice since we sold it.

The owner is carrying on about the wrought-iron balustrade they have restored on the staircase, the brass stair rods that they had had to order from overseas. In a way I pity this new owner. She has our silence to contend with, the judgment it seems to bring down on her head. My sister is quiet by nature, comfortable with silence. I am not. In fact, I have a horror of it. I tend to jabber on in order to put people at their ease. Now, however, I am deprived of speech. With all its neat arrangements and coordinated colors, its photo-ready angles and gleaming surfaces, the place is even less itself than it was under the interim owners.

When I saw it last, it had the marble floors, huge porcelain dogs, gilded cornucopias, fountains. In a way, I found these grotesqueries comforting. Lost and gone forever, they seemed to say, *sic transit*, mourn at your peril. This time it is not even vulgar. It has become commonplace.

I see our floors again, sanded smooth and finished to a gloss. The banister, too, has been stripped and oiled. The brass switch plates are back, and the pebbled glass doors to the breakfast room, even the scrolled door handles. Things shine, flawless, and they match. Up the stairs are a st botanical prints identically framed and matted in a soft g green, the same color as the runner on the stairs. And th there is a neat flower arrangement, still girded by its ro green florist's bow, on a small table where our vast a Dutch chest had stood.

We, too, had flowers in that spot, every week a billo profusion of whatever my mother found in the garden—w fronds and ferns and colored leaves, or an arrangemen green hydrangeas, or agapanthus, anthuriums, dahlias, ca nas, and always the odd caterpillar or locust or praying m tis waiting to jump out. The whole mélange was reflect the enormous mirror that hung behind the chest.

Without that chest, that mirror, and the other, sm Chinese chest next to the front door, where the telep sat, without the dogs roiling around on the Persian rugs someone on the phone covering the mouthpiece and s ing, "SHUT UP!" the hall indeed makes better sense. the distances as they must have been intended by the ar tect: the clear path from the front door to the living ro from the bottom of the stairs to the cloakroom door.

"Shall we have tea on the veranda before we look aro asks the owner, leading us through the living room—pee ly coordinated in peach and cream, with two seating a wall-to-wall carpeting, balloon shades, more florist flow to a wicker ensemble outside, the tea tray laid out on a in the middle.

By now, I can see that my sister is alarmed by my u ness. She has begun to engage the owner in chat—th l meeting of the gourmet club, the private school situ Down below us, where the cricket lawn used to be is swimming pool and pool house. As a child, I had nagg a pool down there, any pool. I'd even dig it myself, h said. But they had just laughed. As the youngest, u younger than my sisters, I seemed only to entertain m with my suggestions and requests. "What's wrong wit sea?" they asked. "Who wants to swim in a pool whe y can swim in the sea?"

Me. I did. I wanted a place where we could all w together, just us, no strangers. I wanted my parents hom dinner, like other parents. I also wanted us to go on a hi in a caravan trailer, not to the mountain resort we we every year over Christmas and New Year, where childre h to eat in a separate dining room. The whole idea of a cav holiday seemed wonderfully cozy to me, fictional al The family all in one place, sharing things, even dinne an everyone with little tasks to do, and no one out of earsh

But I knew it was hopeless. We weren't that sort of fa And my mother was handicapped for caravan living S couldn't cook. Nor, I presume, could she wash cloth iron, or clean. Only in her bedroom had I ever seen h of stockings and high heels. And anyway, we were ava fighting—my mother with my father, them with

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I stood here as a girl wondering how I could free myself from these people I loved and hated

us with each other. Had the house not been built of stone, with large grounds around it, the ructions and the insults would have carried across town. As it was, my friend, the girl next door, once asked me—after a particularly loud fight for domination of the bathroom—whether I'd ever been strapped for swearing. Strapped? Such a thing was unheard of in our house. Physical violence was not our way. We practiced insult and slander instead.

Only when we were apart did peace reign. My mother in her study, timing scripts. My father listening to himself on the radio in the living room. Upstairs, my middle sister hogging the boudoir phone while the oldest was hiding in the sewing room, watching for her fiancé to arrive so that she could leave through the side door unnoticed. And me flying around the garden with the dogs. Or creeping under the house, exploring the dark, tortuous corridors and the chambers of the crawl space there, inhabited by rats. Or climbing to the top of the mango tree to survey the world as I knew it.

* * *

Tea is over and the owner suggests a tour. We follow her through an enclosed veranda, where the pantries had been, to her gourmet kitchen, from which we can see the tennis court they had blasted into the hill behind the house. Then there's the gaming room in the old garage for billiards and cards, and the wine cellar built under the house, well stocked and temperature-controlled. There is a gym down there too, with Exercycles and weights and pulleys. As a boy, the owner tells us, smiling happily, her husband had often walked past our house and vowed that it would one day be his. And then, when he'd made the money, *voilà*, he bought it! And now that they have spent so much on the restoration, they are holding off on other things, like the garden.

Coming back into the house, I realize, suddenly, that there is hardly any garden left, and none of the trees—palms, mango, avocado. As we follow the owner up the stairs, I run my hand along the banister to feel the contours, the upward twists at the corners. The scratches have been sanded out. So have the long grooves carved by generations of zippers and buttons sliding down, bump, to the bottom, late for supper.

"Do you have children?" I ask. Are they allowed to climb things not meant for climbing, I want to know. To slide? To swing? Yes, there are children, a girl and a boy. The girl is in the old nursery, my room. It is now a Girl's Room, in pink and yellow, with stuffed animals, and frilly pillows, pillows, pillows. The Boy's Room is wood-panelled and blue. Each has its own bathroom. No fighting, I presume. Or cursing. Or swearing.

Standing at the door to my parents' old room, I steal a smile at my sister as the owner demonstrates the vast master bed. For some reason, it is raised onto a platform like a throne. Beside the padded bedstead is a panel of buttons. They control the whole house, she tells us—lights, TV, music, intercoms, bells to the kitchen, burglar alar
Through that door is the master bathroom, redone with ea
successive owner. There are potted palms this time, and
skylight, several sinks, the inevitable bidet. And then he
through the door to my father's dressing room, is anoth
room, and then the old boudoir transformed, it seems, int
smoking room, with dark, masculine colors, and a sound s
tem built into one wall.

I slide out onto the upstairs veranda and they follow. Is
the view wonderful, we ask each other. Until this mome
however, I have never thought of this as a "view"—the sh
waiting to come into the harbor, yachts tacking into
wind, the bluff blue-gray and the city white in the afterno
sun. I have stood here as a girl of thirteen or fourteen, star
out and wondering about my life. How would I free my
from this place at the bottom of the world, from these peo
whom I loved and hated? Where could I go? And wh
when, when?

I consider my own daughter's childhood in San Francis
and I realize, with a pang, that she wasn't allowed m
climbing either. Nor shoes on the furniture. Nor rank swe
ing. Perhaps, I think, I practiced these constraints to te
her manners she wouldn't learn elsewhere in America. P
haps it was because the house we lived in wasn't dram
enough to accept gouges and nicks. Or perhaps it was beca
the house was of normal size. No one was ever out of ears
Even the neighbors were slap up against us on either side.

But really, I understand suddenly, turning to go in
leave at last—my sister consulting her watch, the own
smile losing its starch—really, it was my own ambivale
something in myself that had me contradicting and repea
the world I had grown up in. On the one hand mending s
covers and curtains when they showed signs of wear, keep
the dogs off the furniture. Yet, on the other, construc
lavish birthday parties for my daughter, and dress
clothes—sequined robes and bridal veils, fur muffs, jewe
tiaras, satin cloaks, velvet doublets. And taking trips, with
her sometimes, waving good-bye, her small face up ag
the window, so left behind, so very familiar.

When we reach the gate I stop to look back. There ar
study windows just the way they were—the leaded g
restored, the varnished teak. I myself had knelt at those w
dows, watching my parents make their way along the pa
the garage, night after night, off to rehearsal.

"Come on, old girl," my sister says. "Let's go." The
owner has appeared at the windows. She is drawing the
tains against the sun. It can be relentless at this time of
savage without the mango tree to take the brunt of
and light. ■

Lynn Freed's third novel, The Bungalow, *was published recently by Poseidon Press. She lives in Sonoma, California.*

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EDITORS: DARA CAPONIGRO AND LISA HEARST ESPY

Gothic arches and other medieval motifs are making points in decoration today



Quatrefoil cutouts punctuate the backsplats of a maple side chair, from a collection by decorator Mark Hampton, $675. From Hickory Chair: 704–328–1801.



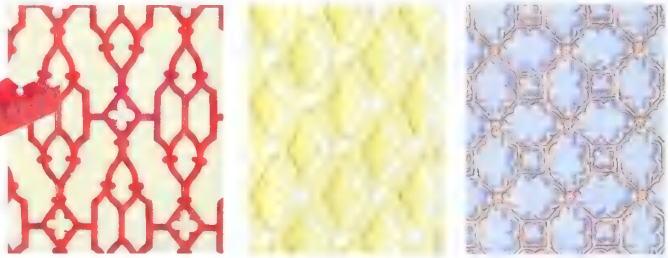
Ogive arches crown a hand-painted iron bookshelf, $600. From Briger Design: 212–517–4489.



A sturdy chair made of alder wood recalls trefoil windows, $825. At Indigo Seas: 310–550–8758.



Crenellated tray table is trimmed in gold paint, $975. From Slatkin & Co.: 212–794–1661.



Interlaced lozenges and quatrefoils, now on wallpaper. From Clarence House, through decorators: 212–752–2890.

Keep your gothic novels in a reproduction of a cabinet at Ireland's Lismore Castle, $7,490. From Baker: 616–361–7321.





Lighthearted: Mirrored tole sconce, $445. At Charlotte Moss & Co.: 212–772–3320.

Gingham and Gothic are combined in a pine ladderback chair, $340. From Thomasville Furniture: 800–225–0265.

For more Gothic furniture, see page 88.

For more details, see Reader Information



A wallpaper border mimics stone fretwork, about $18.50 a yard. From Ornamenta: 011–44–71–3857.

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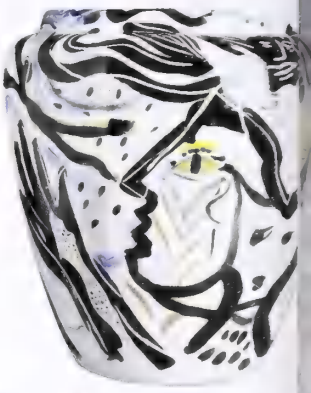
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Want to rev up a room? Try a quirky piece—a gypsy table or a coat stand shaped like a tree



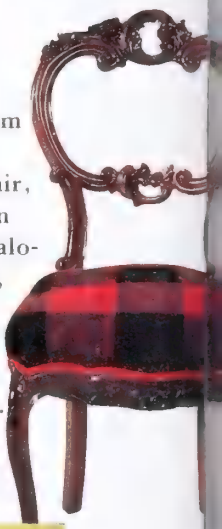
Colorful gypsy motifs are painted by Romanian-born Stefan Ciociu on old furniture. Table, $732. At The Whimsey Shoppe: 214-824-3600.



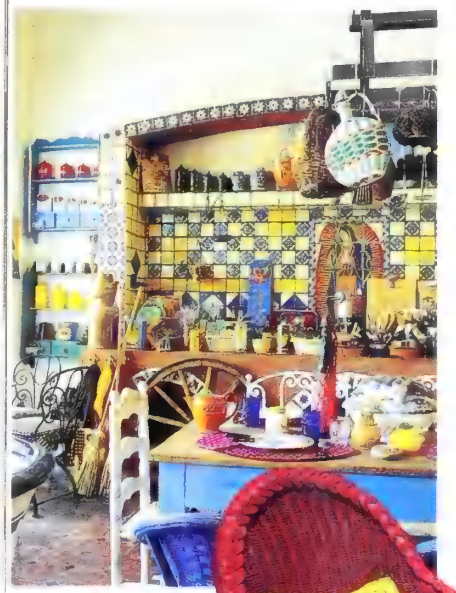
Picasso's paintings inspire the designs on an earthenware By Jonathan Nash Glynn, from Studios, $475. Call: 212-242-3



Seventh Avenue's Adrienne Vittadini now has a collection of wallpapers and fabrics like those in her Mediterranean-style rooms. For stores: 800-552-9255.



Opposites attract: A prim Victorian rosewood chair, upholstered in a rugged buffalo-plaid blanket, $240. At Mongerson Wunderlich: 800-275-1292.



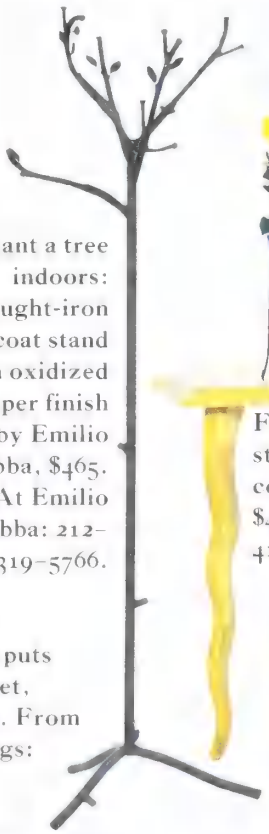


You'll feel transported to the south of France when you step into Maison et Café in L.A. Painted wicker chair, $239. Maison et Café: 213-935-3157.



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From Manuel Canovas, thr designers: 212-752-9588.



Plant a tree indoors: wrought-iron coat stand with oxidized copper finish by Emilio Robba, $465. At Emilio Robba: 212-319-5766.



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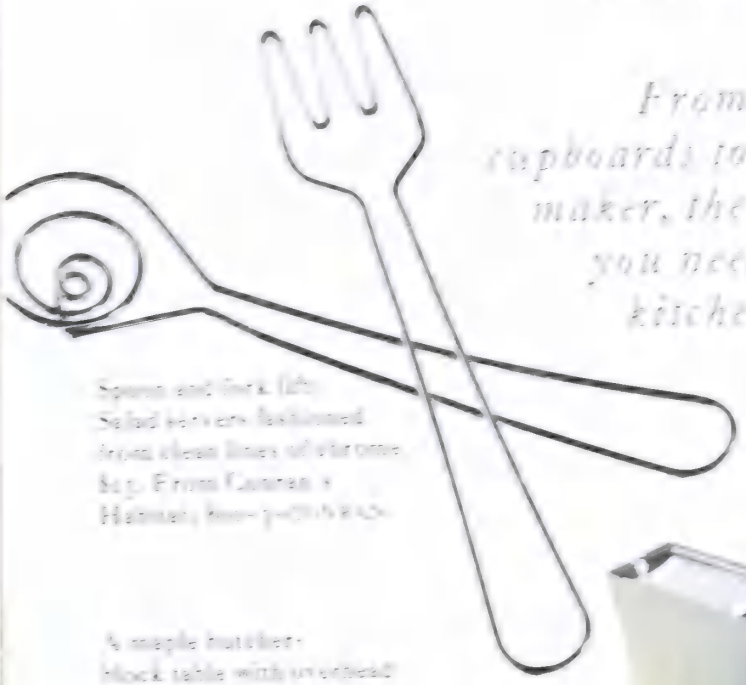
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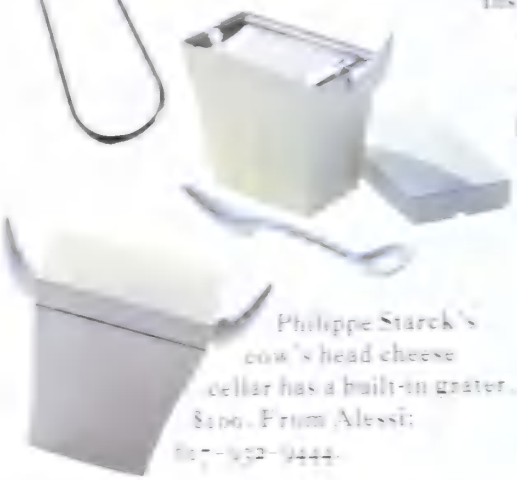


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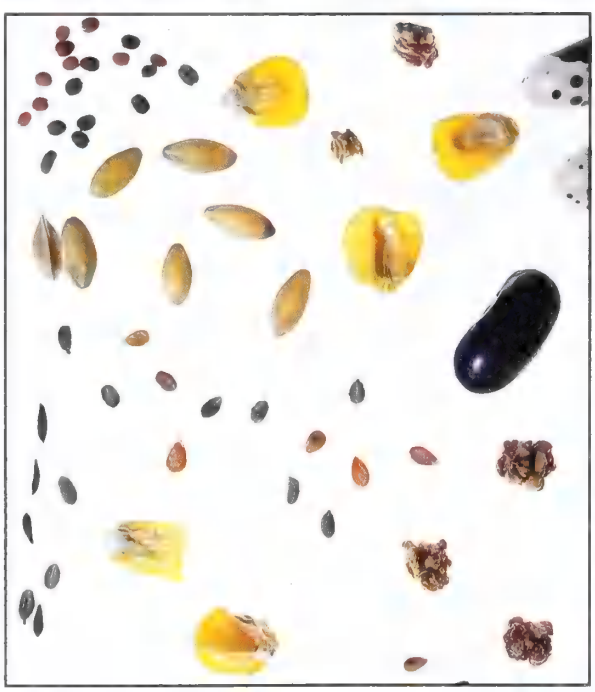
Well-bred seeds

When planning a vegetable patch, don't settle for the narrow selection of seedlings at a garden center. Mail-order companies sell seeds developed for your particular soil and microclimate

BY CECILE SHAPIRO

Most people who grow vegetables start small—a few tomatoes behind the house, a sprinkling of herbs on the porch or terrace. Delighted by the taste, surprised by the ease of growing, and gratified by the miraculous succession of seed to plant to flower to food, they soon expand into a larger corner of the backyard.

Although beginning gardeners are often tempted to stock their first vegetable patches with tiny plants bought at garden centers, these seedlings represent only a narrow selection of standard varieties. Started in warm parts of the country, then shipped to local distributors, the plants have been mass-produced because they will survive in a wide range of conditions, from Zone 2 in the high mountains of Utah and Idaho to Zones 10 and 11 in pockets of Florida and southern California.



You can settle for plants that strike an average in most climates and soils, but why should you? Instead, look for seeds that will flourish bountifully because they have been bred specifically for your part of the country. Look for vegetables that tolerate Georgia's torrid heat and drought, or thrive in the Pacific Northwest's damp, cool summers or produce in a short Rocky Mountain season. The Abundant Life Seed Foundation, for example, offers seeds developed for the Pacific Northwest, while Garden City Seeds has adapted its stock to growing conditions in the northern Great Plains and the valleys of the northern Rockies. Johnny's Selected Seeds are acclimated to New England, whereas Seeds of Change selects vegetables for drought tolerance.

And, of course, many choice vegetables—among t corn, beans, peas, carrots, radishes and spinach—are r offered as seedlings, nor are oddities like lemon cucum arugula and radicchio, lavender eggplants or purple pepp

With seeds instead of seedlings, gardeners have an i nitely better selection. Ronniger's Seed Potatoes send forty closely printed pages of potato varieties; The Pe Gal sells a couple of hundred kinds of peppers; and Tomato Growers Supply Company celebrates Ame favorite backyard edible with 200 different tomatoes.

More than 90 percent of all seeds are currently sold in den centers, hardware and stores rather than through a order catalogs, but buying catalogs is the best way t Most seeds on the rack are plied by big seed companie restricted selections. Even h smaller, more experimental veyors (Shepherd's Garden See Garden City Seeds, Sees Change or Abundant Life s through stores, rack-space lim tions rarely allow them to in the entire line. Furthermore, ordered from catalogs will b fresh as possible, whereas the the rack (though dated for may have been languishing overheated store or in a sn window. Heat and light h dismal effect on germination

Ordering from a catalog te certain canniness, but you will soon learn how to between the lines, how to avoid vegetables bred for the market and to ferret out the special delights available only home gardeners. If a description emphasizes uniform boasts that all plants ripen at once, beware! These vari were probably developed for commercial growers who harvest by machine and are more concerned about s

If we don't plant old-fashioned eds, the varieties will be lost forever

shipping quality than about taste.
ote whether seeds are treated or eated. Treated seeds are coated minute amounts of fungicides or ticides designed to prevent them rotting when planted in ground is too cold or too wet. This is nec- y for commercial growers, but the e gardener who can wait until the nd is sufficiently dry and warm has eed for such chemicals.

he more catalogs you read the more will notice that some seedsmen note open pollination while others hybrids. Such purveyors as Stokes, ris, Park and Burpee offer a pre- derance of hybrids, but several com- es (listed in the box below) offer -pollinated varieties exclusively.

ntil the 1930s there were no scien- lly engineered hybrid vegetables on commercial market; open-pollinat- eds were the only kind available. ie growers were offered hybrids for irst time by Burpee in 1945. Since the hybridizing of vegetables has nded into a giant industry, with nercial farming almost entirely ndent on hybrids.

ie aim of hybridizing is to improve reed, to borrow a term from horse , and it works much of the time. does not value high-vitamin car- or supersweet corn or self-blanch- uliflower? But reliance on hybrids s the grower utterly dependent on ational seed-growing mega-busi- s. Even worse, all these hybrids l old varieties out of the catalogs, vhen that happens invaluable ic material is lost.

brids result from crosses between enetically different parents. One t, for instance, may be a tomato superior flavor but slow to ripen ie other a tomato with mediocre that ripens early. The aim in ng the two is to produce offspring he best qualities of each.

reating many hybrids, pollination is accomplished by hand, with brushes or other devices, and all the offspring in the first generation will have similar characteristics. Such hybrids are referred to in catalogs as F1, or the F1 generation. Hybrid seeds, because of the labor required to produce them, are more costly than open-pollinated seeds.

Many growers and seedsmen believe that crosses produce "hybrid vigor"—that is, healthier, more vigorous plants. This is especially true for the brassicas (broccoli, cauliflower, Brussels sprouts, kale, cabbage) and corn, the first vegetable to be hybridized.

The best F1 hybrids boast superb characteristics, but if seeds from these hybrids are saved and planted the following spring, few of the offspring are likely to have the special qualities of their parents. Gardeners are therefore frequently cautioned against planting seeds saved from F1 hybrids.

On the other hand, open-pollinated seeds—seeds that reproduce true generation after generation—can be saved for next year's crop. They, too, can be improved, by professionals and by the home gardener. The trick is selection, which is exactly how "heirloom" or "heritage" seeds have come down to us from almost every part of the world. Let's say you have an outstanding tomato plant. Maybe it tastes better than others in your plot, or produces more fruit, or does something else you value. Instead of eating every ripe tomato, save a few of the best for their seeds.

Store the seeds in a cool, dry place and plant them next year in a patch where they can pollinate each other on their own. If you keep selecting and saving in this way, summer after summer, your crop of tomatoes should improve, and eventually you will have the best of the best for your own growing conditions. In fact, if you're lucky, obsessive and preternaturally determined, you may never have to buy any kind of seeds again. Instead, you may >

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become a participant in a seed exchange and swap open-pollinated seeds with other home growers all over the country. (To find out more, send a dollar and SASE to Seed Savers Exchange, RR 3, Box 239, Decorah, IA 52101.)

When catalog prose waxes passionate about open pollination, it usually makes valid points about cost, freedom from multinational agribusinesses, and the conservation of endangered genetic material. The last point may be the most important. Heritage or heirloom seeds, which can go back centuries or only to the 1940s or 50s, represent an irreplaceable biodiversity on the verge of disappearing. If not kept viable by use, these seeds will become extinct. Thus, planting old-fashioned varieties is a form of political action as well as a guarantee of good eating.

In the dreariest depths of winter, catalogs bring with them refreshing gusts of summer as they arrive in your mailbox. Spread them out on a big t where you can leave them for a days. Dream with the heady des tions. Mark up the pages, jot dow tempters, study the prose. Decid one or two suppliers and send in orders now, so when the soil warm you will be ready to plant. ■

Cecile Shapiro, who lives and gardens in Vermont, wrote about rose books in October 1992 issue of House Beautifu

VEGETABLE SEED CATALOGS

(A selected list)

Catalogs frequently offer a tremendous amount of growing information: Save them as reference tools. Johnny's and Stokes include exemplary cultivation knowhow, while Shepherd's and The Cook's Garden contain savory cooking ideas.

Abundant Life Seed Foundation, PO Box 772, Port Townsend, WA 98368; 206–385–5660. Open-pollinated, non-hybrid, fungicide-free seeds; many heirloom or heritage strains. Hopi Indian flour corns. Catalog, $2. **W. Atlee Burpee & Co.,** 300 Park Ave., Warminster, PA 18974; 215–674–4900 or 800–888–1447. Founded in 1876, now owned by a major international supplier of hybrid seeds to commercial growers; untreated hybrids for the home garden. Free catalog. **The Cook's Garden,** PO Box 535, Londonderry, VT 05148; 802–824–3400. Extensive list including heirloom, open-pollinated and hybrid seeds, all untreated. Huge selection of salad greens and lettuces, many not found elsewhere. Catalog, $1. Owner Shepherd Ogden is the author of an excellent new book, *Step by Step Organic Vegetable Gardening,* HarperCollins, $25. **Garden City Seeds,** 1324 Red Crow Rd., Victor, MT 59875; 406–961–4837. Organic, mainly open-pollinated seeds, many heirlooms. **Harris Seeds,** 60 Saginaw Drive, PO Box 22960, Rochester, NY 14692; 716–442–0410. Sells to all states, emphasis on hybrids. New for 1993: White supersweet corn "Snow White"; cold-hardy "Electra" leeks. Catalog, free. **High Altitude Gardens/Seeds Trust Inc.,** PO Box 1048, Hailey, ID 83333; 208–788–4363. Quick-maturing, open-pollinated varieties for short seasons, with many offerings that also thrive at lower elevations. Catalog, $3. **J.L. Hudson, Seedsman,** PO Box 1058, Redwood City, CA 94064. "Ethnobotanical" catalog of seeds for plants from near and remote corners of the world. Hard-to-find vegetable seeds including Golden Bantam corn. Catalog, $2. **Johnny's Selected Seeds,** Foss Hill Rd., Albion, ME 04910; 207–437–9294. Extensive list of hybrids and open-poll ed varieties. Grows a good portion of its own seeds, forty acres in seed production. Catalog, free. **Park Seed** Cokesbury Rd., Greenwood, SC 29647-0001; 845–3369. Broad list of vegetables, befitting a firm s seeds since 1886. Many hybrids. Seeds mailed in foil ets. Catalog, free. **The Pepper Gal,** PO Box 2300 Lauderdale, FL 33307. Hot, sweet and ornamental p seeds. Send SASE for a free list. **Pinetree Garden S** Rt. 100, New Gloucester, ME 04260; 207–926–3400 page catalog with good choices. Small, inexpensive p available. Untreated seeds, hybrids and open-polli seeds. Catalog, free. **Ronniger's Seed Potatoes,** Star 83, Moyie Springs, ID 83845. The largest selecti organically grown potato seeds for home growers, Alaska Red to Yukon Gold. Catalog, $2. **Seeds of Ch** 1364 Rufina Circle #5, Santa Fe, NM 87501; 505 8956. Extensive list of open-pollinated, untreated, ce organic seeds with many Native American varieties. selected for drought tolerance and superior nutrient c Catalog, $3. **Shepherd's Garden Seeds,** 30 Irene St. rington, CT 06790; 203–482–3638, and 6116 High Felton, CA 95018; 408–335–6910. National purve food sophisticates. Seeds from Europe and the Orie aled in various geographic locations in U.S. Hybri heirlooms; good instructions on packets. Catalo **Stokes Seeds, Inc.,** Box 548, Buffalo, NY 12 416–688–4300. Stokes sells 80 percent of its seeds t mercial growers, 20 percent to home gardeners. emphasis on hybrids, some open-pollinated. Ext choices—16 varieties of onions, 10 eggplants, 75 p Catalog, free. **Tomato Growers Supply Company,** P 2237, Fort Myers, FL 33902. Hybrid and open poll 90 percent untreated seeds. Catalog, free.



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This month, there is good news for gardeners and a London debut for Frank Lloyd Wright

BY WHITNEY WILLIAMSON

1. HOW TO MARRY CUT flowers and vessels artfully? Photographer and garden enthusiast Linda Burgess shares her secrets in *Flowers* (Clarkson Potter, $23), replete with gardening tips and floral folklore.

2. THE CRANE WAS A symbol of eternity during the Ming and Qing Dynasties, and canary yellow was reserved for the emperor. The motifs and colors of Chinese porcelain are demystified in "Joined Colors" at The Arthur M. Sackler Gallery, Washington, D.C. Opens January 31.

3. WHEN THE GARDENERS at Windsor Castle switched from terra-cotta to plastic pots, London antiques dealer Patrick Jefferson snapped up the Queen's castoffs. He is now offering the Victorian pots for sale, each with a certificate of royal provenance. Limited supply, $8 to $45. Call: 011–44–71–371–9088.

4. FINALLY VISITORS TO London's Victoria and Albert Museum can see a complete American interior: Frank Lloyd Wright's 1937 Pittsburgh office for Edgar J. Kaufmann, the owner of Fallingwater.

5. A HIGHBOY AN
table are among the l
hearted renderings on
paper by San Fran
artist Brett Landenb
Call: 415–664–8015.

6. A LAVENDER FIEL
southern France is o
the garden images se
for "In and Out of the
den" at New York's
Hill. Opens February

For more details,
see Reader Information

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On The Cover:
China Cabinet $4,038 ▪ Double Pedestal Table $2,733
Side Chair (each) $465 • Arm Chair (each) $536



Corner Chair $457

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Poster Bed (queen) $1,672 ▪ Triple Dresser $1,316 ▪ Tri-Fold Mirror $588 ▪
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Sofa Table $708 • End



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CHERRY



Wall Unit: Audio Cabinet,
Entertainment Center,
Storage Cabinet $5455
Cocktail Table $708



This versatile wall unit's features include compartments for TV, VCR, tuner, tape deck and CD player; storage aplenty for audio and video cassettes and compact disks; pull-out swivel shelves, 6-outlet power bar with switch and breaker, access holes for wiring.

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OAK

ne Bed (queen only) $1,406
ep $220
Stand $457
ng Chest $963
Mirror $596
able $476
Chair $356

Drop-Leaf Lamp Table $423
Rectangular Cocktail Table $495
Drawer End Table $375





China Cabinet $3,090
Oval Table $1,113
Side Chair (each) $356
Arm Chair (each) $423
Mobile Server $1,000



Butler's Tray Table $446
Nest of Tables $446
Wall Unit: Two open units with one glass door unit $2598

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LAKEHOUSE



Bachelor's Chest $457
Panel Headboard
(twin) $255

Tall Chest $660



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Footboard (queen only) $292 ▪ Night Stand $255 ▪ Blanket Chest $506



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ker design came into its own in the Andrew Jackson. Today it's reborn handsome, functional furniture of asville's Solitaire Collection. itaire's crafted from the rich maple ack cherry woods prized by Shaker s (and ours) for the beauty of their atterns.
h eye-pleasing and durable fea- ke birchwood drawer pulls and air seats, this is furniture that will you for years to come.



Pencil Poster Headboard (full or queen) $303
Pencil Poster Footboard (queen only) $292
Night Stand $292
Triple Dresser $760
Vertical Mirror $160



China Cabinet $2,012
Rectangular Table $1,000
Side Chair (each) $262
Arm Chair (each) $303
Server $910

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Triple Dresser $828 ▪ Tri-Fold Mirror $506 ▪ Door Chest $862
Panel Headboard $220 ▪ Night Stand $285



China Cabinet $2,065 ▪ Rectangular Table $862 ▪ Side Chair (each) $243
Arm Chair (each) $273 • Mobile Server $880

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Boise – *Ennis Fine Furniture*

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Leavenworth – *Lee's Furniture*
Topeka – *Ed Marling's Stores*

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Las Vegas – *Thomasville Home Furnishings*
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Oklahoma City – *Mathis Brothers*

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– *Star Southwest*
– *Star North*
– *Star Willowbrook*
Lewisville – *Bakers Furniture*
Lubbock – *Spears Furniture*
Midland – *McKay's Home Furnishings*
N. Richland Hills – *Haverty's Furniture*
Plano – *Thomasville Home Furnishings*
San Angelo – *Shepperson's*
San Antonio – *Dianne Flack Furniture*
– *Stowers Furniture*
Victoria – *Stimson's*

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All Locations – *Greenbaum Home Furnishings*
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Tacoma – *Schoenfelds Furniture*
– *Selden's Interiors*
Vancouver – *Parker Furniture*
Wenatchee – *Davis Furniture*

patterns and shapes, of a deeply felt love of nature, and of the clean, disciplined aesthetic of modern industry. This seemingly paradoxical blending has given Finland a strong position in the design world since the end of World War II, with notable achievements that can be seen in architecture and the decorative arts—furniture, textiles and tableware.

Finnish products find an appreciative market in the United States. What American admirer of modernism has not thought about acquiring the Alvar Aalto tea cart with its big wheels, or his stacking stools or webbed-back chairs (all still in production after nearly sixty years)? What woman has not succumbed to a bold Marimekko cotton print in a summer dress or bed linens? What American bridal couple during the past four decades has not received its share of oven-to-table Arabia casseroles—whether they bear a simple color-banded rim or the company's signature cobalt blue hand painting—or award-winning Arabia stacking cups and bowls in classic white or a strong solid color?

According to industry historians, it was in 1945 that Arabia became the powerhouse of style we know today. That was the year the great Kaj Franck, whose own designs were the subject of a 1992 exhibition at New York's Museum of Modern Art (some of his objects are stocked in the museum's gift shop), started the company's product design department. Franck kept the postwar consumer uppermost in mind, moving Arabia into modernist designs like Kilta (now reincarnated as Teema), and his simplification of the production process was revolutionary.

National pride is the keystone of Finnish design and has been throughout the 1900s—before and since political independence was gained 75 years ago. Finland became an independent republic in 1917, after some 700 years under the alternating domination of her neighbors Sweden and Russia. This political change followed decades of increasing Finnish nationalism and pressure to break free of Russia (Finland was a Grand Duchy of the czar from 1809 till 1917). Despite great wartime suffering in the 1940s and the obligation to pay punitive postwar reparations, the Finns have enjoyed a golden century culturally. They have expressed their Finnishness in music, literature, architecture and all the visual arts, with the generous support of their government after 1917.



This is a detail of a monumental glazed tile composition made in the 1980s by Rut Bryk of Arabia's art department. Her works appear in the Finnish Embassy in New Delhi and the Helsinki city hall.

Stellar names come down to us from the turn of the century on, including architects Alvar Aalto and Eliel Saarinen. But in Finland, where designers receive the kind of adulation accorded rock stars in America, creators of textiles and tableware become famous as well. In recent times names of renown include, among many others, Arrtu Brummer and Dora Jung in textiles; Tapio Wirkkala and Timo Sarpaneva in glass design; and Kaj Franck, Kurt Ekholm, Ulla Procopé, Birger Kaipiainen and Rut Bryk, all working in ceramics at Arabia.

In addition to the ceramics that are mass-produced in Arabia's factory, the company has been known for sixty [illegible] for its art department. A group of [illegible] vidual studio artists was assembl[illegible] his first year by Kurt Ekholm, [illegible] became Arabia's artistic direct[illegible] 1932. The salaried artists were fr[illegible] create and experiment independ[illegible] without contributing to the comm[illegible] side of the business, although [illegible] technical assistance the factory c[illegible] give them was theirs for the askin[illegible] has always been important to Arab[illegible] be a patron of the arts; the fine anc[illegible] ied achievements of the art depart[illegible] over the years can be seen at the A[illegible] museum in the form of ceramic ve[illegible] sculpture and ornaments. (The l[illegible] professionally run museum has wo[illegible] ful daylight and a river view. In i[illegible] can trace one hundred years of We[illegible] style as expressed at Arabia, and i[illegible] are a collector, as many Finns are[illegible] can try to identify your antique fin[illegible]

Studio artists today—there are [illegible] them—continue to pursue cre[illegible] interests with company suppor[illegible] economic reality now requires tha[illegible] also participate in product design. [illegible] for "pure" art, there is an ongoing [illegible] gram in which visiting artists are in[illegible] to use Arabia's studios and factory [illegible] ities with no commercial obliga[illegible] They are given scholarships b[illegible] Arabia Cultural Foundation, wh[illegible] administered by a board of trus[illegible] from the university of industrial [illegible] the applied arts museum and the [illegible] pany. Finland's ceramic art rema[illegible] nurturing hands, Arabia's amon[illegible] most generous. ■

The Arabia factory, museum an[illegible] (address below) are open Mond[illegible] A.M.–8 P.M.; Tuesday-Friday 10 A[illegible] P.M.; Saturday-Sunday 9 A.M.–3 [illegible] make an appointment for a factor[illegible] telephone in Helsinki 3939326, o[illegible] to: Hackman Arabia Oy Ab, Hän[illegible] 135, SF-00560, Helsinki, Finland.

For a store near you that carries [illegible] wares, write or call Hackman T[illegible] Inc., P.O. Box 879, Mahopac, NY 1[illegible] 0879; (914) 628-1616.

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MOISTEN HERE AND SEAL

MOISTEN HERE, FOLD AND SEAL. PLEASE DO NOT USE TAPE







The 1901 limestone town house off New York's Fifth Avenue (BELOW), by Warren & Wetmore, was recently transformed by designer Clodagh into Felissimo. CLOCKWISE FROM TOP LEFT: The garden department offers a turn-of-the-century bench, 1880 lightning rods, and pottery by Barbara Eigen. Tea and pastries are served in the art gallery/tearoom on the fourth floor. The new etched-glass front door. Japanese pottery on a Vermont slate place mat. The floor devoted to designs for the living room, with a handmade leaf-shaped rug by Elizabeth Jackson.







Bellissimo Felissimo

New Age furnishings in a Beaux-Arts building

BY DEBORAH MICHEL

Is not every elegant, turn-of-the-century Manhattan town house that can boast a chandelier made of recycled jet-plane parts. But 10 West Fifty-sixth Street is no ordinary town house. Built by the architects of Grand Central Station, the former residence is now home to Felissimo, a new kind of boutique for the environmentally aware.

Each floor is dedicated to a different part of the house: the plant-filled first floor is the conservatory, the second floor is the bedroom and dressing room (selling linens and men's and women's clothing), and living and dining rooms merge on the third floor. The fourth floor shifts from private to public space, with a tearoom, mini-bookstore and gallery.

Felissimo, owned by the Japanese mail-order company of the same name, was designed by Irish-born Clodagh, who is known for combining natural and industrial materials. Inside, two former Barneys buyers have collected myriad objects that fit into Felissimo's earth-aware philosophy: dining tables made from fallen (not chopped-down) cherry trees, vases carved out of rocks, address books made from recycled corrugated steel, and baskets fashioned of old bicycle chains. Clodagh, working with architect Robert Pierpont, her partner, and a team of artists, also designed the store's fixtures, clothing racks and hangers, all of which can be purchased too. Which, the store points out, is one more form of recycling. ■



YOU CAN FEEL BETTER ABOUT MENOPAUSE, RIGHT DOWN TO YOUR BONES.

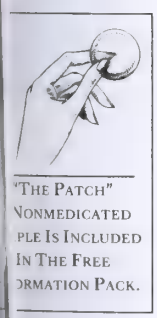
While it's true that menopause is as natural as puberty was, it can seem a bit frightening. And ow doctors tell us that loss of estrogen at menopause n accelerate bone loss, which can lead to post-enopausal osteoporosis. In just the first seven years ter menopause begins, you could lose up to 50% of all e bone mass you'll ever lose.

ESTRADERM® CAN HELP STOP BONE LOSS

calcium-rich diet and exercise play an important part preventing osteoporosis. Estraderm can help, too. traderm is a clear patch that delivers estradiol rough your skin into the bloodstream, similar to the y your ovaries did before menopause. Sometimes the tch can cause skin irritation, although this happens s often when it's worn on the buttocks.

BENEFITS VS RISKS OF ESTRADERM

important to balance risks against proven benefits. traderm has been used safely by millions of women relieve hot flashes, night sweats, and other menopausal symptoms. And a study at the Mayo Clinic has confirmed that Estraderm can halt bone loss and prevent postmenopausal osteoporosis. Of course, this doesn't mean that Estraderm is for every woman. For example, pregnant women should avoid estrogen therapy. Also, estrogen therapy has been associated n an increased risk of uterine cancer. Women should their doctor if they have ever had cancer of the breast or uterus, unusual vaginal bleeding, abnormal blood clotting or any cardiovascular disease.



"THE PATCH" NONMEDICATED PLE IS INCLUDED IN THE FREE ORMATION PACK.

IMPORTANT ISSUES TO DISCUSS WITH YOUR DOCTOR:

Q. Am I at risk for postmenopausal osteoporosis?

— All women will lose some bone during menopause. But some will lose more than others. You should discuss osteoporosis and the benefits and risks of estrogen therapy with your doctor as part of your regular checkup.

Q. What can I expect from Estraderm as part of an osteoporosis-prevention program?

— This depends on when you start therapy, the condition of your bones when you start, and how long you continue. You should remember that a calcium-rich diet and exercise are also an important part of an osteoporosis-prevention program.

A FREE MENOPAUSE INFORMATION PACK

A complete menopause information pack (with facts about postmenopausal osteoporosis) and a sample nonmedicated patch to try are yours for the asking. Just call 1-800-521-CIBA, or send this coupon.

TO RECEIVE YOUR FREE MENOPAUSE INFORMATION PACK, MAIL TO CIBA, P.O. BOX 907, SPRING HOUSE, PA 19477-9945

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HB-07

ESTRADERM® ESTRADIOL TRANSDERMAL SYSTEM AVAILABLE IN 0.05 MG AND 0.1 MG STRENGTHS.

See next page for additional important information.

Estraderm

ESTRADIOL TRANSDERMAL SYSTEM

NOW THE CHANGE OF LIFE DOESN'T HAVE TO CHANGE YOURS.

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Important Information on Estraderm Continued from Previous Page

Estraderm®
estradiol transdermal system
Continuous delivery for twice-weekly application

BRIEF SUMMARY (FOR FULL PRESCRIBING INFORMATION, SEE PACKAGE INSERT)

ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration; primary ovarian failure; and atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae, and prevention of osteoporosis (loss of bone mass).

Estrogen replacement therapy is the most effective single modality for the prevention of postmenopausal osteoporosis in women. Case-controlled studies have shown a reduction of approximately 50% in the incidence of hip and wrist fractures in women who began estrogen replacement therapy within a few years of menopause. A recent, well-controlled, double-blind, prospective trial conducted at the Mayo Clinic has demonstrated that treatment with Estraderm prevents bone loss in postmenopausal women at a dosage of 0.05 mg per day.

Treatment with Estraderm 0.05 mg showed full maintenance of bone density with slight (0.8%), but not significant, increase. Placebo treatment resulted in a significant loss of more than 6% below baseline vertebral bone mass. Patients using either Estraderm 0.1 mg, or 0.05 mg, had significantly greater bone densities than those using placebo.

Other studies suggest that estrogen replacement therapy reduces the rate of vertebral fractures.

Peak bone mass is reached at age 30 to 35 and can best be maximized by adequate calcium intake and exercise during the adolescent and early adult years. Early menopause is one of the best predictors for the development of osteoporosis. White women are at higher risk for osteoporosis than white men, black women are at higher risk than black men, and thin women are at higher risk than obese women. Cigarette smoking may be an additional risk factor. Calcium deficiency has been implicated in the pathogenesis of this disease. Therefore, when not contraindicated, a calcium intake of 1000-1500 mg day either by diet or supplements is recommended for postmenopausal women.

Immobilization and prolonged bedrest produce rapid bone loss; while weight-bearing exercise has been shown to both reduce bone loss and to increase bone mass. The optimal type and amount of physical activity that might lower the risk of osteoporosis have not been established.

CONTRAINDICATIONS

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast
2. known or suspected estrogen-dependent neoplasia
3. known or suspected pregnancy (see Boxed Warning)
4. undiagnosed abnormal genital bleeding
5. active thrombophlebitis or thromboembolic disorders
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use

WARNINGS

1. *Induction of Malignant Neoplasms.* Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up study has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

2. *Gallbladder Disease.* A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.* There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease.* It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma.* Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure.* Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use, especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance.* A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia.* Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.
2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).
3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.
4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.
5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.
6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.
7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.
8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.
9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.
10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

Information for Patients

See Patient Package Insert printed below.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention
2. increased prothrombin time, increased factors VII, VIII, IX, and X, decreased antithrombin 3, increased norepinephrine-induced platelet aggregability
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay; free T_3 resin uptake is decreased, reflecting the elevated TBG; free T_4 concentration is unaltered; TBG was not affected in clinical trials of Estraderm.
4. reduced response to the metyrapone test;
5. reduced serum folate concentration.
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

Genitourinary System: Breakthrough bleeding; spotting; change in menstrual flow; increase in size of uterine fibromyomata; change in cervical erosion and amount of cervical secretion.

Endocrine: Breast tenderness, breast enlargement.

Gastrointestinal: Nausea, vomiting, abdominal cramps, bloating, cholestatic jaundice have been observed with oral estrogen therapy.

Eyes: Steepening of corneal curvature; intolerance to contact lenses.

Central Nervous System: Headache, migraine, dizziness.

Miscellaneous: Change in weight; edema; change in libido.

DOSAGE AND ADMINISTRATION

The adhesive side of the Estraderm system should be placed on a clean, dry area of the skin on the trunk of the body, (including the buttocks and abdomen). *Estraderm should not be applied to the breasts.* The sites of application must be rotated, with an interval of at least 1 week allowed between applications to a particular site. The area selected should not be oily, damaged, or irritated. The waistline should be avoided, since tight clothing may rub the system off. The system should be applied immediately after opening the pouch and removing the protective liner. The system should be pressed firmly in place with the palm of the hand for about 10 seconds, making sure there is good contact, especially around the edges. In the unlikely event that a system should fall off, the same system may be reapplied. If necessary, a new system may be applied. In either case, the original treatment schedule should be continued.

Initiation of Therapy

Treatment of menopausal symptoms is usually initiated with Estraderm 0.05 mg applied to the skin twice weekly. The dosage should be adjusted as necessary to control symptoms. The lowest dosage necessary for the control of symptoms should be used, especially in women with an intact uterus. Attempts to taper or discontinue the medication should be made at 3- to 6-month intervals.

Prophylactic therapy with Estraderm to prevent postmenopausal bone loss should be initiated with the 0.05 mg/day dosage as soon as possible after menopause. The dosage may be adjusted if necessary to control concurrent menopausal symptoms. Discontinuation of estrogen replacement therapy may reestablish the natural rate of bone loss.

In women not currently taking oral estrogens, treatment with Estraderm may be initiated at once. In women who are currently taking oral estrogen, treatment with Estraderm should be initiated 1 week after withdrawal of oral hormone replacement therapy, or sooner if menopausal symptoms reappear in less than 1 week.

Therapeutic Regimen

Estraderm therapy may be given continuously in patients who do not have an intact uterus. In those patients with an intact uterus, Estraderm may be given on a cyclic schedule (e.g., 3 weeks on drug followed by 1 week off drug).

HOW SUPPLIED

Estraderm 0.05 (estradiol transdermal system) – each 10 cm^2 system contains 4 mg of estradiol USP for nominal* delivery of 0.05 mg of estradiol per day

Patient Calendar Pack of 8 Systems	NDC 0083-2310-08
Carton of 6 Patient Calendar Packs of 8 Systems	NDC 0083-2310-62
Carton of 1 Patient Calendar Pack of 24 Systems	NDC 0083-2310-24

Estraderm 0.1 (estradiol transdermal system) – each 20 cm^2 system contains 8 mg of estradiol USP for nominal* delivery of 0.1 mg of estradiol per day

Patient Calendar Pack of 8 Systems	NDC 0083-2320-08
Carton of 6 Patient Calendar Packs of 8 Systems	NDC 0083-2320-62
Carton of 1 Patient Calendar Pack of 24 Systems	NDC 0083-2320-24

*See DESCRIPTION

Do not store above 86°F (30°C).
Do not store unpouched. Apply immediately upon removal from the protective pouch.
C91-37 (Rev. 9/91)

CIBA

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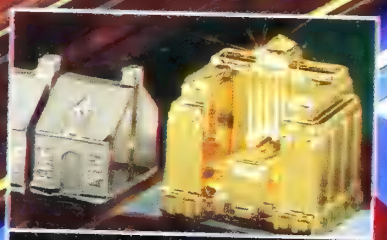
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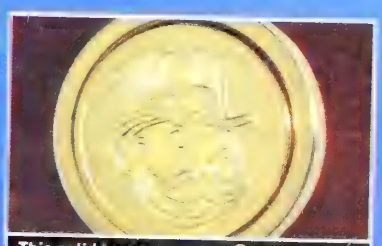
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Rethinking the kitchen

A nuts-and-bolts guide to planning a space that's right for you

BY BARBARA B. BUCHHOLZ AND KAREN UHLMANN

Over the last twenty years, as Julia Child, Alice Waters and other dynamic chefs have coaxed more men and women to cook, the kitchen has become the most frequently remodeled room in the house. What we've learned from all this ripping out and rearranging: Well-tested kitchen planning rules still apply, even though we may choose to break those rules to meet individual needs. (See a portfolio of kitchens beginning on page 100.)

Berkeley, California, designer Fu-Tung Cheng starts a project by asking his clients a few questions: How much time do they spend cooking? What kinds of foods do they prepare? Do they like having equipment out in the open or hidden away? How many people will be involved in cooking and cleaning up? Will the kitchen also be used for dining and entertaining? Once Cheng has the answers, he and his clients begin to explore options for equipment, cabinetry, counters, flooring and lighting.

Because there are so many choices, it's wise to get input from an expert—a kitchen designer or an architect recommended by friends or a trade association. Professionals know the ingredients for a successful kitchen, and many will consult by the hour or simply charge a fee for a set of plans.

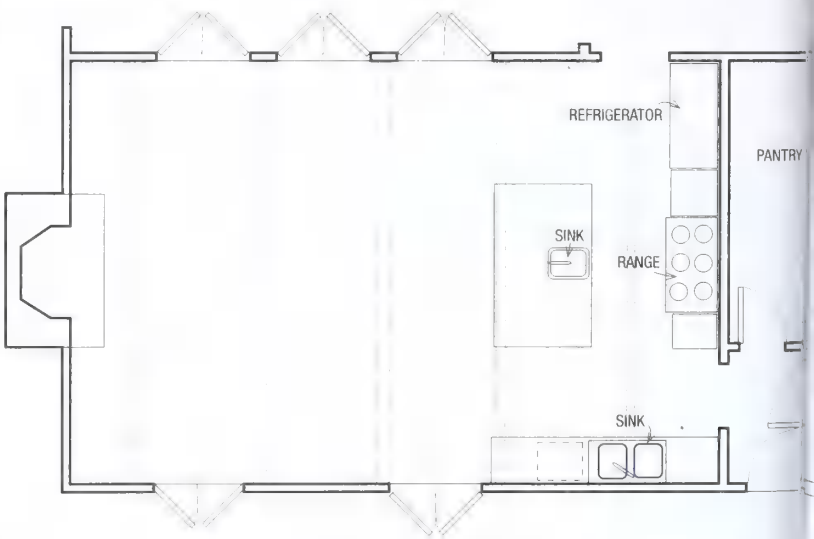
But no matter who you decide to hire, certain principles must be observed. For instance, to save steps in preparing, cooking and cleaning up, you should place the sink, refrigerator and range at the points of a triangle. And this triangle is most efficient when the three sides total no more than twenty feet.

"You want your oven or range near your refrigerator so that once you take out food you don't have to walk all the way across the kitchen to cook it," says Chicago architect Richard Becker. "You also need resting, or landing spots to set down hot pots and pans when you remove them from a burner or oven, and those need to be made of heat-resistant materials if countertops are going to survive," he ad

Today, when there are often two chefs in a family, work triangle may no longer suffice; some kitchens have or three. "You may have a wall oven for baking and reh ing," says Charles Morris Mount, a New York kitchen restaurant designer. "This area should be separate, but c to the main range. You need wide enough aisles betw counters or the island so several cooks can maneuver."

Garbage disposal has also gotten more complicated bec so many homeowners now recycle. According to a 1 National Kitchen & Bath Association survey, more than o third of kitchen remodelings included space for recycling.

"I tell owners to leave a decent-sized space for newspap tin cans, glassware and recycling bins rather than buil

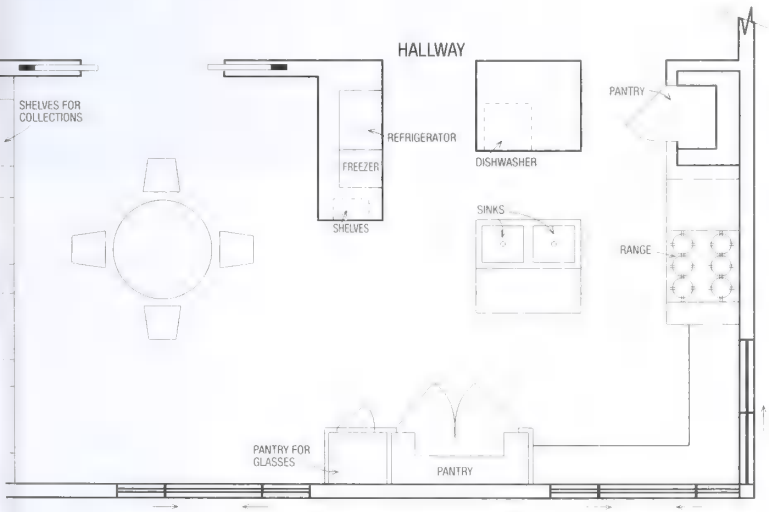


The work zone is concentrated at one end of Mary Gilroy's kitchen, leaving a large, light-filled living space. See also page 100.

storage," says Becker, noting that recycling rules are chan in some communities. In his own kitchen, the lower she a large industrial metal cart on wheels holds bins for pa cans and glass. The cart is rolled to the back door where bins are unloaded for pickup.

Many homeowners want customized cabinets, belie specialized storage will organize everything in the kitc

nany designers try to talk them out of it. "I encourage
s to inventory everything, and then add some room for
purchases," says Mount. "I try to avoid too much spe-
d storage because it frequently ends up not being used.
tter to have simple roll-out drawers. You can get to
in back, and there's no dead space." Michael De
, a Chicago kitchen designer, agrees: "Owners can
e infatuated with gimmicks. It's better to have lower,
cabinets rather than seven-foot-high shallow ones."
earning for natural light and good work light is also
g remodelings. It was the impetus for Keithley Miller
o her kitchen in Saint Louis. "We were putting in a
garage, which was going to block south light," says
, an interior designer. "I was afraid the kitchen would
e dark and confining." Her architect's solution was to
ut the back wall, add a story-and-a-half breakfast room
kylights, install new French doors and windows, and
ne kitchen with recessed cans and a pendant fixture.
v York kitchen designer Florence Perchuk considers
g a critical element in planning a kitchen. She usually
s recessed low-voltage halogens for overall light, and
escent or fluorescent undercabinet bulbs to illuminate
reas, with spot lighting to accent collections.
tomizing a kitchen is costly. Most experts say that a
t redo begins at $20,000, but that price depends on the
n size, materials, cabinets, appliances, plumbing and



urin Blake's kitchen separate food prep, cooking and cleanup stations v the six members of her family to work harmoniously **(see page 102).**

al work. De Giulio charges $20,000 and up; Cheng's
s start at $55,000.
im costs, some owners keep existing appliances, cabi-
ooring and countertops that are still functional and
ve. "Not every remodeling has to be a total gut," says
"You can often reuse some or all of the cabinets and
new fronts or pulls."

Saint Louis interior designer Rita Wells recommends using color judiciously. "I advise people to try not to add color that they can't change. Ideally, you want your new kitchen to last twenty years. Remodeling is a big expense and a time-consuming effort, though well worth it if done right." ■

KEEPING YOUR KITCHEN REMODELING ON TRACK

- Hire an architect or kitchen designer with impeccable references. Ask clients whether the designer was technically competent and stayed within the budget.
- Contract to have your architect or designer supervise construction, which helps catch problems before they become complicated and expensive to correct.
- Ask your architect or designer to recommend a contractor and check his references. Find out whether the contractor willingly corrects mistakes. Check with your local Better Business Bureau to make sure there are no outstanding complaints against him.
- You may not need an attorney to draft a contract, but don't sign a standard form. Request an American Institute of Architects (AIA) contract, which includes most of what is necessary to protect you from fiascoes, suggests Mark Friedlander, an attorney specializing in construction law at the Chicago firm of Schiff Hardin & Waite. It includes an arbitration clause to settle possible disputes. Arbitration is quicker and less expensive than litigation. Have an attorney review any contract for significant work.
- Add starting and completion dates to the contract. Include penalties if dates aren't met. You may choose to include a bonus if the work is finished early. A payment schedule should spell out the down payment and subsequent amounts and due dates. Withhold a percentage of the total until sixty or 120 days after a job is finished to be certain.
- Have your contractor post insurance coverage and workmen's compensation and list all subcontractors with addresses and phone numbers, says Michael M. Lorge, a construction attorney with Laser, Schostock, Kolman & Frank in Chicago. Find out whether the contractor's subcontractors have previously worked together and for how long. Get references on subcontractors. Lorge always writes into contracts that owners can replace unsatisfactory subcontractors.
- If problems develop, document grievances in a letter to the architect, designer or contractor. Keep copies of letters, and photograph or videotape areas in question such as sloping floorboards or cracked cabinets. You may need proof to make your case.

Barbara B. Buchholz and Karen Uhlmann are Chicago writers. Buchholz has remodeled two kitchens and Uhlmann has done one.

Learning to read the dir



Supervised by archaeologists, amateur diggers on holiday unearth intimate secrets of Colonial Williamsburg's past

BY WILLIAM BRYANT LOGAN

Just before 8:30 in the morning on a bright fall day, Colonial Williamsburg is abuzz with engines. A man hurries through a yard with a weed whipper; another rides by on a mower; a third pilots a backhoe at top speed down Duke of Gloucester Street, hoping to be out of the historical area before nine o'clock. All are part of the secret crew that keeps America's premier colonial village looking pristine.

The backyard of the Grissell Hay Lodging House, an 18th-century clapboard building on Nicholson Street, was once as pristine as its neighbors, but today sixteen people armed with mason's trowels, buckets and Baggies are digging up the lawn. A prominent Virginia lawyer and his charming wife, both in T-shirts and khakis, scrape at a thin layer of exposed ash. A Connecticut set designer and his buddy in architect, excavate around a modern pipe and find an ancient button. A munitions contractor removes the hoops of a barrel that had been buried for more than one hundred years. A retired schoolteacher patiently scrapes away at a layer of topsoil as though he were painting a picture. A police dispatcher reaches deep into a posthole with a long-handled ladle.

Appearances to the contrary, this is not the cast of *Gilligan's Island*. It is the biggest-ever group for the six-year-old Learning Weeks in Archaeology program. Every summer and fall, staff archaeologists of the Colonial Williamsburg Foundation conduct four sessions at which participants not only learn the techniques of historical archaeology, but actively help the staff discover what kind of life went on behind the town's beautiful Colonial facades.

The current dig behind the Grissell Hay Lodging House in Colonial Williamsburg, where an original privy and dairy stand (ABOVE) cheek by jowl. RIGHT, FROM TOP TO BOTTOM: Back into the light have come these shards seen in the hand of a dig r. Part of an English delftware tankard bearin a representation of a cottage. Fragments of an English delftware plate. Another delftw shard, unearthed at an earlier dig.

We were the first people to touch these pipestems and these buttons since they were thrown away. It was as though our forefathers had handed them to us

omeone once wrote that the main t of Williamsburg was "99 feet wide 2 feet deep." This is often taken as xcuse to thank God for pavement, archaeologists are now finding that hose two feet—between the grass the pale yellow subsoil clay—lies h of the city's story. Indeed, the st who visits the reconstructed pubs houses of the gentry has barely ched the surface of Williamsburg's plex and vibrant life. More than a of parterres, lawns and tastefully inted houses for the richest citizens, iamsburg also had forges, slave ters, privies and smokehouses. It led of smoke and dung, and echoed e beat of hammers and the shouts acksmiths, carpenters and drovers.

'e, the diggers, reached down to this real Williamsburg. We discov- how the early colonists built their es, what they ate for dinner and they served it on, what kind of ns they sewed on their coats.

come back to your hotel every day dirt caked beneath your fingernails ellow clay in every line of your s may not sound like a vacation, ere is no better, more exciting way this historic town. Exploring the layer by layer, we unearthed locks ridescent bottle glass; the bones ws of pigs, cattle and birds; rusted ools and nails; harness parts; hun- of bits of pipestem; buttons; e shells; and pottery shards, from day redware to lovely salt-glazed nd-white designs.

vas clear from the looks on many faces that we were fulfilling child- dreams of digging for lost cities uried treasure. Actually we were g for trash and yard scatter, but it eat trash. We were the first people ch these pipestems and these but- ince they were thrown away more 00 years ago. It was as though our hers had handed them to us. You could almost smell the tobacco smoke and the roast pork, almost hear the crockery fall and break.

The archaeologists' pride and joy is the trowel. They use it more or less like a potato peeler, scraping off layers of soil like so many thin skins in a technique called stratigraphic excavation. (Had the 19th century's star archaeologist, Heinrich Schliemann, who uncovered the ancient Greek city of Troy, used this technique he would still be looking for Troy.) Any archaeologist worth his or her trowel admires the way years of wear reduce it to about the size of a teaspoon. We learned to scrape neatly and slowly, lest we be exiled to the Gouger's Pit, where the hasty and careless were sent to do no harm.

Each participant worked on an area six feet square in the grid that had been laid out across the backyard. The landscape we were digging had already been opened for us by participants in the summer sessions, gradually revealing a long, mysterious foundation. As more of the foundation was uncovered, the archaeologists kept changing their idea of what the building could have been. "We thought it was slave quarters or a kitchen, but it has no fireplace. Now we just plain don't know what it was," confessed staff archaeologist Greg Brown. The excavations had already found a great number of postholes, a few privies, and sundry trenches and other features, so that the backyard looked like an exercise in chaos dynamics. There were holes, holes in holes, and the hole's hole's hole. To tell the truth, it looked about as promising as a piece of land dug up by prairie dogs.

In a good-humored, easygoing style, the archaeologists conveyed to us a very sophisticated understanding of the work. Under their guidance, we saw the confused soil surface turn into a book about time that we could begin to read for ourselves. "Reading the dirt" is what Marley Brown, the director of archaeological research, called it. Greg Brown and Meredith Moodey, co-leaders of the dig, showed us how to distinguish a younger soil layer from an older one by the subtly changing colors of the dirt. They pointed out mottled, round surfaces that appeared as we scraped the layers away, explaining that these represented old postholes that had once held fence posts or the foundation poles of outbuildings. They showed us how to model and label each of the "features," as deep intrusions like postholes and foundation trenches are called, and they taught us to catalog every artifact, logging it into a sophisticated surveyor's computer that would later project each artifact and its relative position in three dimensions on a color screen.

Given the thoroughness of the archaeologists at Williamsburg, it was a good thing we had such a high-tech tool. "We keep everything," Moodey emphasized. And every artifact, no matter how small, gets a number. "Have you ever tried to write a number on a piece of chewing gum?" she quipped.

Within an hour of starting, however, we began to find things more interesting than Chiclets. Catherine—who had come all the way from California to learn lessons she might apply to Spanish sites near her home—found a feature right away: an 18th-century posthole, which she would have to excavate with exquisite care, then label and draw. We envied her briefly, until we learned what trouble it was to map a feature.

Meantime, Lud—who had come because a house in the historic district had once belonged to his ancestors—and Richard, a restoration architect, found a button in the hole they were digging around a modern gas line. All you do with what you find in a feature hole is chuck it in a labeled sack.

I was scraping a layer with my partner, a housewife from Minneapolis who >

had come because she was inspired by a Williamsburg Antiques Forum the year before. Anything you find in a layer you must number and label.

The only tedious task was emptying the bucket. Each trowelful of soil we scraped was saved in a bucket. When it was full, we took it to the top of a man-made hill to empty it through a wire sieve. (Many buckets of soil had created the hill.) Shards of bone, pottery or other detritus that remained in the mesh went into our artifact bags.

One afternoon I was sifting through a bucketful when I came upon what I took for a lump of mortar. When I scraped it, however, I found it was too smooth and that it had two rows of odd teeth on one side. From my shell-collecting days as a kid, I recognized it as a cowrie shell. What was it doing there?

I showed it to Moodey. "A cowrie shell is important because slaves brought them from Africa where they were used for money," she said. "It shows that slaves were on this site." This small lump that I might have thrown away had come here aboard a slave ship and been passed from hand to hand for who knows how many years.

Lectures and field trips deepened our understanding of archaeology. Zooarchaeologist Joanne Bowen convinced us that cow and pig bones were indeed the most interesting and revealing of artifacts. Curator William Pittman gave an extraordinary capsule history of pottery making. On a trip to Carter's Grove plantation we visited the new archaeological museum, one of the finest in America: It tells the story of the annihilation of a settlement called Martin's Hundred during a 1622 battle between English settlers and Native Americans. The second week, an excu sion to Bacon's Castle showed the ex vation of an early American garden.

But everyone was glad to get back the dig. "The thing that most surpris me when we began this," recalls Moo ey, "is that people want so much know they are being useful." A indeed we were. Every pipestem posthole that we found makes the m of the real Colonial Williamsburg ful and more alive. "In the thirties, Colonial Williamsburg Foundation w concerned with the major building says architectural historian Ed Cha pell. "Now we want to know the cont that made them possible."

Once a little Learning Weeks dirt rubbed off on you, you tend to wa more of it. Thirty percent of each ye diggers are returnees from previo sessions. Some, like Jacques, the reti



olteacher, make it an annual pil-
age. "Colonial Williamsburg pro-
roots for people," says Chappell.
before I left, I asked Jacques if he
d be back again next year. "If I'm
around," he said with a smile. "If
just come here on the Ghost Tour,
ou'll be sure to find me." ■

am Bryant Logan is a
ibuting editor of House Beautiful.

ARCHAEOLOGICAL PROGRAMS

arning Weeks in Archaeology con-
s four times a year for two-week
ns in May, June, August and Sep-
er. The cost of one session is $550;
s and lodging are not included.
e to Learning Weeks, Department
rchaeological Research, Colonial
iamsburg Foundation, Box C,
amsburg, VA 23187.

Earthwatch Expeditions, Inc., 680 Mount Auburn St., PO Box 403H, Watertown, MA 02272; 800–776–0188. More than two dozen archaeological programs that range from delving into a Bronze Age village in Spain to studying the remains of hunter-gatherers in Oregon. Ten days to three weeks, $800–$2,200. **Foundation for Field Research,** PO Box 2010 (HB), Alpine, CA 91903; 619–445–9264. Projects include excavating a castle in Wales and an Amerindian village, circa 100 A.D., in the Caribbean. Catalog, free. First week, $650; each additional week, $300. **National Trust for Historic Preservation,** 1785 Massachusetts Ave. NW, Work Study Project (HB), Washington, D.C. 20036; 202–673–4000. Members work on National Trust properties like Drayton Hall (an 18th-century plantation with a slave cemetery on the property) and a neoclassical temple built at James Madison's house, Montpelier. One week, $500–700. Brochure, free. **University Research Expeditions Program,** University of California, Box HB, Berkeley, CA 94720; 510–642–6586. Trips include archaeological digs in Ireland, Benin, West Africa and the Cook Islands, South Pacific or a paleontology dig on the White Sea in Russia. Two-week sessions, $850–$1,700. Catalog, free.

For a comprehensive list of archaeological programs in most of the fifty states and around the world, write for the bulletin of **The Archaeological Institute of America,** Kendall/Hurt Publishing Co., 2460 Kerper Blvd., Dubuque, IA 52001; order dept.: 800–338–5578, or 319–588–1451. It costs $8.50 for members; $10.50, nonmembers, plus $3 shipping.



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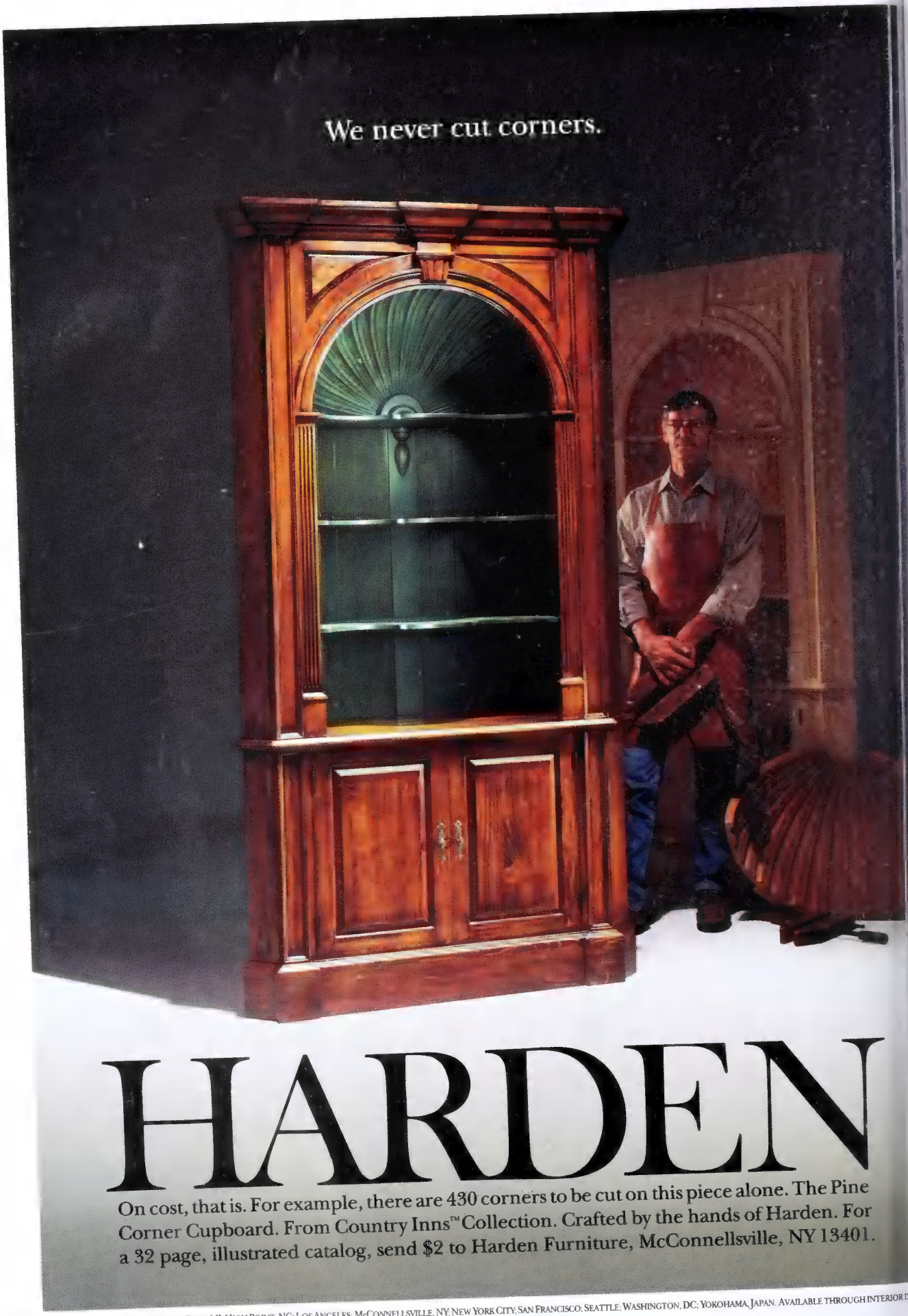
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Fantastic!



ntasy is the clear winner in House Beautiful this month. There are layers of it woven into the work Peter Shelton and Lee Mindel, the architectural team that created the handsome house opening our ue. We found more fantasy when Richard Neas, the master painter and decorator known for his amaz- feats of trompe-l'oeil, invited us to visit the 18th-century French house that he has made his fair- ather refuge. Here in the United States, Italian-born Carlo Marchiori captured the spirit of Palladio in prising ways, as you will see when you turn to the photographs of his house in the California wine ntry. And Ken Kelleher, an artist-craftsman in Boston, shows us how the looks we love can be ieved with limited means, mainly ingenuity, and, that's right, a soupçon of fantasy.

he ingenuity seen in each of these projects always involves the imagination, but imagination enriched well-honed skills: an understanding of architectural traditions and historical decoration, a sure sense cale and how it can be manipulated to please the eye, a knowing choice of materials in clever juxtapo- n to further an overall scheme, and the power of color and its chief ally, paint.

ven in our portfolio of kitchens you will see creativity: Don't overlook the new resilient flooring a traditional tilelike design, the personal warmth provided by collections of antiques, baskets and r crafts, and the Zenlike quality of a pair of contemporary spaces that move the kitchen-as-work- n into the realm of total design.

nd none is fantasy alone: Each of the stories is based on a real life—the life of a creative person.

Louis Oliver Gropp

EDITOR IN CHIEF





AMERICAN TRADITION WITH A NEW ATTITUDE

Shelton, Mindel's design for a suburban house is respectful of historical forms and materials yet liberated from constraints of the past

A view of the rear facade shows how building elements split and stand apart to open the interiors to the outdoors. A wavy band of green wainscoting set into the shingled volumes mimics a hedge.

BY CHRISTINE PITTEL

PHOTOGRAPHY BY LANGDON CLAY

PRODUCED BY SUSAN ZEVON

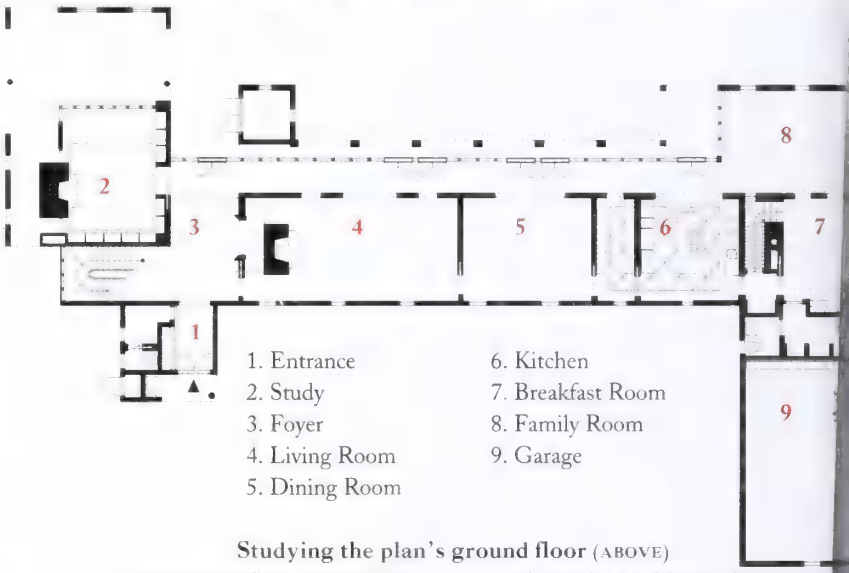
Cruising down the tree-lined suburban street at 35 miles an hour, you might not notice anything unusual about the rambling house set back on a wide lawn sheltered by stately maples. At first glance, you might interpret it as one of those clapboard farmhouses so familiar on this bend of the East Coast. But wait a minute, what is that exaggerated question-mark curve, bold as a kindergarten cutout, on the tidy gabled porch? The whimsical cartoon flourish turns out to be the profile of an oversize high-backed bench, tucked alongside the front door "to say 'Welcome,'" according to architect Lee Mindel. This is tradition with a twist. Mindel and his partner, Peter Shelton, have designed an all-American house with a new attitude.

"We have to find fresh ways of looking at things," says Mindel, happy to show off the firm's latest creation (also the work of project architects Reed Morrison and Michael Gray, and interiors coordinator Helen Elkner). "Style comes out of solving the problem," explains Peter Shelton. In this case, the clients—a young couple with a large, growing family—wanted a house that felt old but fresh. They also wanted it to be open to the landscape so the children could spill outdoors in the sunshine and not feel hemmed in during rainy weather. The challenge to the architects was that early American houses, built before the advent of insulation and central heating, were small and protective, conceived to shut out the elements. "These clients wanted a sense of space, and intimacy—that's the hardest thing to achieve in a big house," says Shelton.

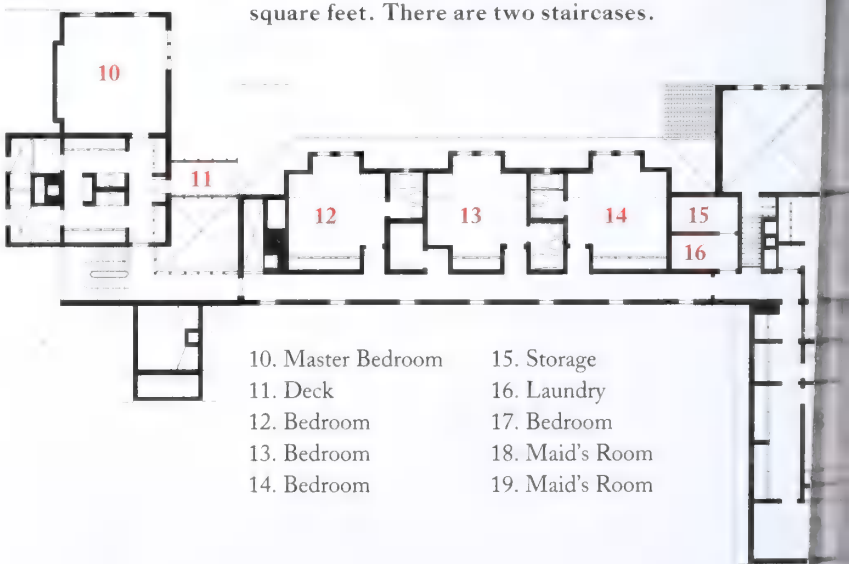
Rather than merely replicating the past, Shelton and Mindel had to rethink it. The result is a warm, expansive two-story, seven-bedroom, 7,500-square-foot house that transcends any particular period and aims at a reinterpretation of our heritage.

You can almost invent a history for the house, as if it had not been built just yesterday, all at the same time. The central two-story shiplap volume, painted the pale yellow of buttercream frosting, suggests an original 18th-century farmhouse. (Shiplap is like clapboard, but it interlocks for a tighter fit at each bottom edge instead of overlapping.) Imagine successive generations adding assorted wings, making various improvements such as relocating the entrance from the core house to a gabled outbuilding, and suddenly the collage of forms and materials makes sense. Besides shiplap, wainscoting and lattice, you can also spot board-and-batten, and a cedar-shingled garage. The outbuilding in which an entry porch has been carved is clad in whi painted wood scored to mimic sto a technique that is often seen on Colonial and Federal houses.

But something more is happeni here. As you follow the bluestone-pa path that encircles the house, you the volumes start to break up. A wh piece on the side of the house (conta ing the study below and master b room above) has been detached fr the main body and pulled back, creat a gap bridged with glass. The ho splits apart to expand the space, le the light, and open the interior to landscape. "Imagine taking a pair scissors and *(Continued on page*



1. Entrance
2. Study
3. Foyer
4. Living Room
5. Dining Room
6. Kitchen
7. Breakfast Room
8. Family Room
9. Garage



10. Master Bedroom
11. Deck
12. Bedroom
13. Bedroom
14. Bedroom
15. Storage
16. Laundry
17. Bedroom
18. Maid's Room
19. Maid's Room

Studying the plan's ground floor (ABOVE) and second floor (BELOW), you can see how the architects have pulled the study and master bedroom wing off the main body of the house to let in the light. Gridded glass walls span the resultant gaps, and bluestone paves the foyer and hall to mark the separation. Built for a still-growing family with live-in help, the house contains seven bedrooms and nine baths within 7,500 square feet. There are two staircases.



In the foyer where a large mirror might conventionally have been placed, the architects cut a hole through a cherry-paneled wall and gold-leafed the edges. The V'Soske rug on the bluestone paving was designed by Shelton and Mindel to depict an abstract version of the site plan.





Strong, simple shapes, like the late-19th-century mirror the architects found for the freestanding limestone fireplace wall, anchor the living room (LEFT). The upholstered chairs are by Shelton and Mindel for Jack Lenor Larsen. The silk-and-wool rugs they designed for V'Soske are another set of grids tossed into the mix of antique and contemporary furnishings. A similar fireplace in the study (BELOW) is bathed in daylight from a wall of glass where the wood floor turns into bluestone. In the dining room (ABOVE) around a Louis XVI table, straight-backed chairs for men alternate with curved chairs for women. Another grid is the cherry-paneled wall.







CLOCKWISE FROM TOP LEFT: In the two-story family room, an unexpected arrangement of windows turns a large wall into an abstract design of light and shadow; tuxedo sofas here were covered with durable saddle leather in anticipation of heavy use by children. Boundaries between inside and outside blur as one steps through one layer of grids on the French doors of the kitchen into another layer in the outdoor trellis room. The family room windows seen on the exterior step down like a staircase. Near the backyard pergola, a swimming pool is planned. From the master bedroom balcony several of the siding materials can be seen. The back staircase that connects the family room and children's bedrooms gets a good deal of daily traffic.













CLOCKWISE FROM TOP LEFT: Shelton and Mindel cut into an archetypal form to create a front porch, then set out on it an equally archetypal but exaggeratedly curved gossip's bench. The thematic layering of materials in this house is seen in the juxtaposition of bluestone paving and cherrywood planks in the family room, accented with one of many custom-designed V'Soske rugs. Painted aluminum chairs stand on the terrace outside the trellis room. Large dormers for the bedrooms and small dormers for the bathrooms alternate along the stretch of children's rooms. The long hall running the length of the main part of the house divides indoors from outdoors; the bluestone extends to pave a courtyard where the children pedal their bikes.









master bedroom's
sing room contains a
that Lee Mindel, who
ed it with his partner,
to a gigantic jewelry
opens on all four sides
corporates a dressing
Striped wallpaper from
ce House on walls and
g gives a tented look
e master bedroom.
For more details,
Reader Information

"TRADITION TO US MEANS GOOD CRAFTSMANSHIP AND GOOD MATERIALS," SAYS PETER SHELTON. "AND WE DON'T SEE HOW YOU CAN DRAW A LINE WHERE ARCHITECTURE LEAVES OFF AND INTERIOR DESIGN BEGINS"

cutting up a form to examine its pieces," says Mindel. "It's really very simple."

Then they ran with the concept, establishing a logic that they rigorously followed. Every time there is a cut through the house, the inner skin, now exposed, is clad with board-and-batten. On a walk around the rear of the house, you see the two split halves of the shingled right wing visually meet. The wavy band of green wainscoting—fancifully set into the base of the separated shingled volumes to represent a rolling hedge—magically connects. A white-painted trellis outdoor "room" completes another truncated form. The idea of inside and outside becomes layered and blurred. You can look through a wall of gridded windows and French doors in the kitchen to what appears to be another exterior wall, clad in shiplap, inside.



Complete your circuit around the house and walk through the front door, next to the question-mark bench. What looked like a chimney from the outside turns out to be a skylight. In the foyer, where the architects split the house, bluestone paving marks the separation, as if the outdoors had crept in. Two-story gridded glass walls span the gap—you see through to the orchard. The ceiling here is 23 feet high. A witty curlicue wrought-iron chair picks up the curve of the grand piano. Just where you would expect to gaze into a mirror, the architects have cut a huge rectangular hole through the wall and humorously created a "frame" by gold-leafing the incision.

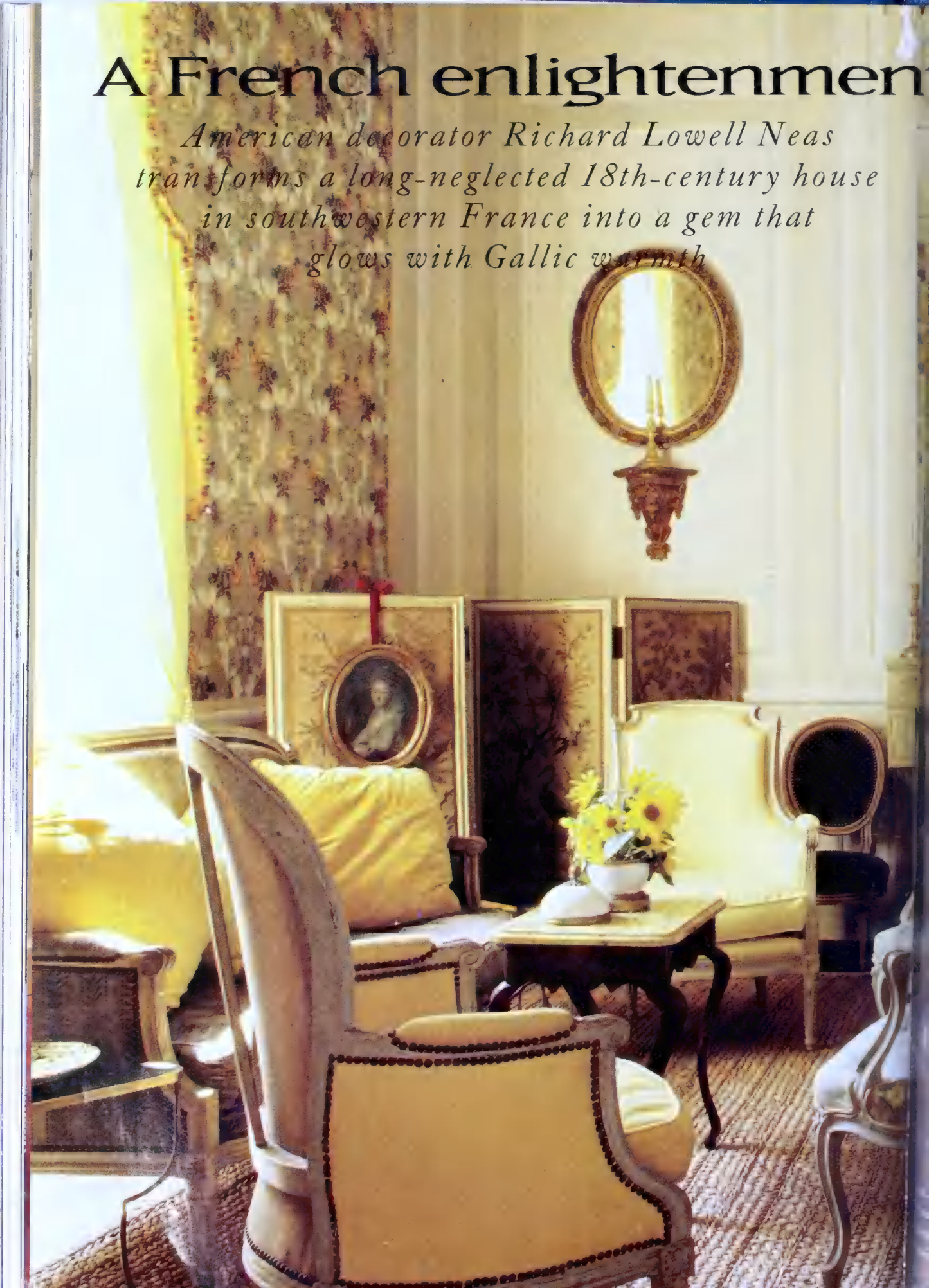
"Tradition to us means good craftsmanship and good materials," says Shelton. "The clients asked for a certain richness as well as simplicity." Walls dividing the rooms in the main part of the house are paneled in fine cherry. The freestanding limestone fireplace in the living room is complemented by two pale green opaline vases, made in France around 1840, on the mantel shelf. The architects have kept furnishings spare and elegant. Creamy white taffeta curtains hang only on the street side at traditional windows, but in back sunshine floods through the glass facade. The upholstered chairs throughout the house are Shelton, Mindel designs, as are all the rugs, made by V'Soske.

Upstairs, a bridge-like catwalk separates the master bedroom suite from the children's rooms, creating an oasis of privacy. Even the second story rooms are integrated into the landscape. A picture window frames the western view. Striped wallpaper on the walls and peaked ceiling makes the master bedroom feel like a tent. Shelton and Mindel don't see how you can draw a line between architecture and interior design, and prefer to do both, so their houses will be "pH-balanced."

Cleverly, the architects have transformed the character of this traditional New England house from reserved to daring, enclosed to expansive—keeping the comfortable shingle style while slicing and dicing the forms in decidedly untraditional ways. The impulses are thoroughly modern, an architectural comment on the complexity of contemporary life that happens to be composed in a vernacular vocabulary. Says Mindel, "We basically apply shingles and shiplap as with a paintbrush, while organizing the forms in a new way to give people more options—both spatial and mental. They have more freedom within the space." Lee Mindel pauses for one last thought. "We have liberated ourselves from the past. We just haven't turned our back on the best that the past has to offer."

A French enlightenmen

American decorator Richard Lowell Neas transforms a long-neglected 18th-century house in southwestern France into a gem that glows with Gallic warmth





a room lit only by candlelight, new paneling and moldings harmonize with the historic
nschwig & Fils used on walls and chairs. The floor covering is apple matting, the woven corn
d by Elizabethans. For a look of provincial formality, Richard Neas mixed 18th-century
th simpler pieces like the coffee table at left, with a faux-marbre top that he painted himself.





BY KIM WALLER

PHOTOGRAPHY BY JACQUES DIRAND

In a tiny stone village set amid the farm fields of the Charente, a real estate agent and American looking for a spring and summer house pulled up to a wreck. Built for the village pr more than 200 years ago, it had been a fine place once, suitable for entertaining bishops. Now w dows were broken and doors swung crazily off their hinges. Slowly they walked through bare, cre ing rooms where no one had lived for some 28 years. Richard Lowell Neas, a New York–based de rator, peered happily at fallen plaster, rotted window frames, smoke-stained fireplaces. This exactly what he wanted: a handsomely proportioned ancient house with its structural integrity int an honest derelict unmauled by modernization—and in a village far from the tourist track. "I love sheer strength of the house," says Neas, "and its scale: The rooms are almost perfect cubes." I spring of 1991, no one familiar with Neas's affinity for traditi French style—and his skill as a trompe l'oeil painter—doul that he could work miracles. What they couldn't believe is tha could do it in six months.



His achievement was not simply the luck of finding superb lage craftsmen. He also had the help of his partner De O'Brien, a man of boundless energy. Neas, who had redone 18th-century houses (including one in Bucks Cou Pennsylvania), gave his workmen precise scale drawings details—"in meters," he says proudly. With camera in hand prowled the châteaus of the region, photographing auth moldings and boiserie that he then had replicated by a gifted penter. In one deserted house he came upon the noble lime chimneypiece that now adorns his dining room. A conn stone shed with huge ceiling rafters became the country kit Warm and welcoming, it is a place where friends can g while the stew simmers. "We tend to eat here—or on th race—more than we do in the dining room," says Neas.

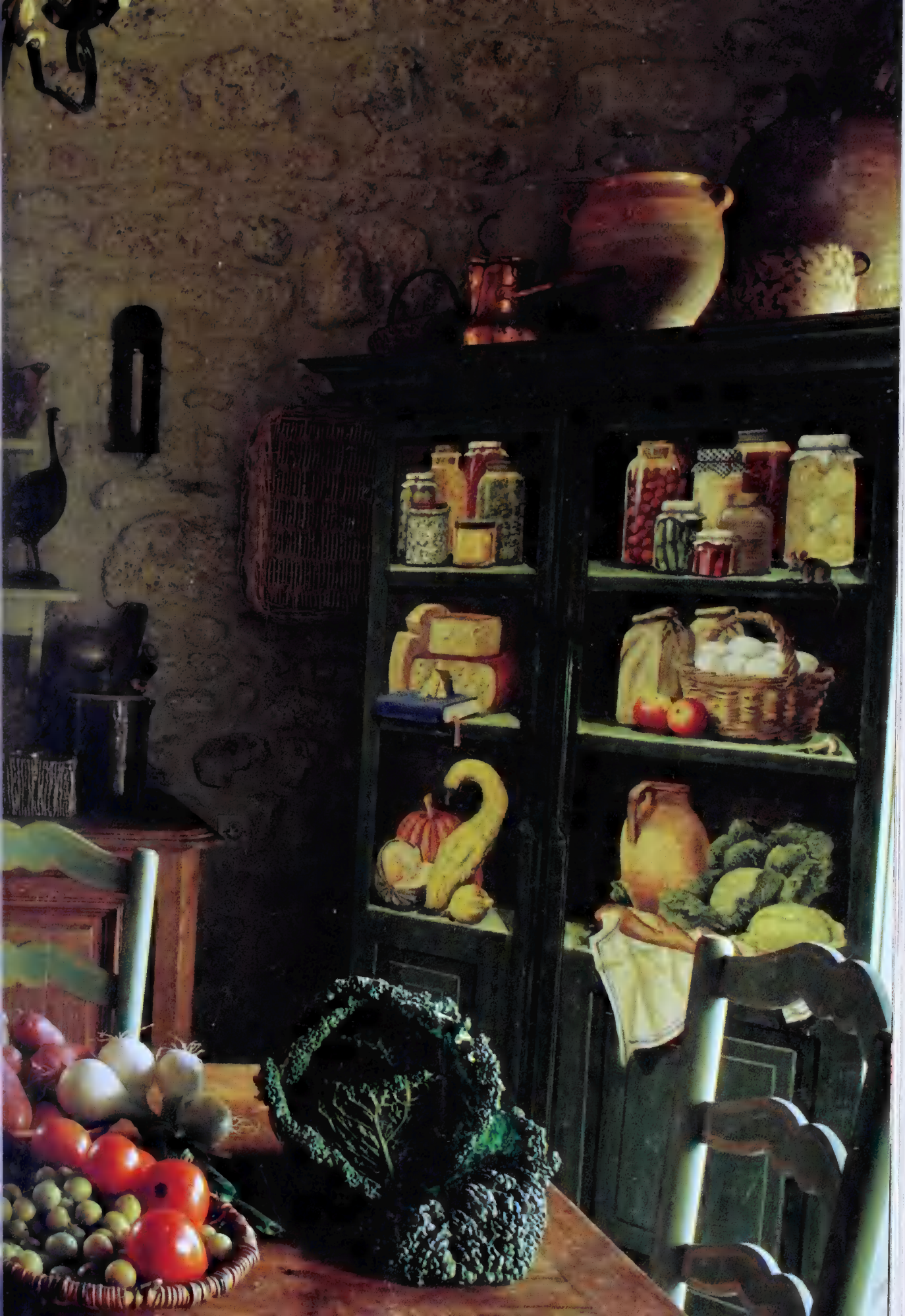


TOP LEFT: Neas's substantial stone house, the grandest in this agricultural village, was built in 1770. ABOVE LEFT: From the terrace is seen the Romanesque church, flanked by high cypresses. TOP RIGHT: The terrace is a favorite place for summer dining, where herbs and flowers spill from pots. RIGHT: Centering the terrace pot-garden is the original stone sink from the old kitchen. OPPOSITE: Neas, a superb decorative painter, deftly transformed the dining room's wooden chandelier into faience, and the wooden floors into illusory stone inset with tiles. Real faience brightens the wall. Armchair by the fireplace retains original 17th-century fabric; tablecloth fabric is from Brunschwig & Fils.





The former stable at the back of the house became a big country kitchen, where Neas has slyly disguised the appliances within glowing antique cabinetry. "The antiques dealer was horrified when I told him I was going to cut through the top of an old walnut buffet," Neas chuckles. "And that became my range." The shelves in the corner—squashes, egg baskets and all—were painted by Neas to mask the refrigerator.

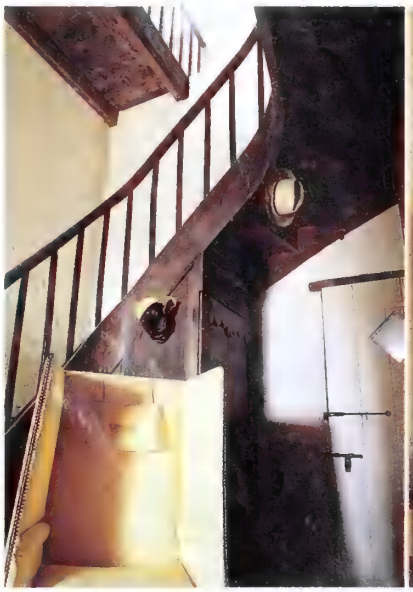






The most formal part of the eight-room house is the 16-by-16-foot sal which, in the spirit of times past, is lighted only with candles. To get the s hues he wanted, Neas had a Brunschwig & Fils document fabric called Riv printed especially for him with its original yellow and aubergine on a putty-c ored background, "a color known in eighteenth-century France as 'dead mous he notes wryly. Perhaps one reason the incredible job of revivifying the old ho went so swiftly and decisively is that Neas had held such a house in his fanta for years. Earlier his allegiance had been to early American decor, but the artis of the same period in France began to draw his affections, and draw him repe edly to France. Bit by bit, Neas filled his home on Long Island with fine 18 century pieces discovered on his trips—and he began to dream of living French village. Now, in a twist of fate, a number of his favorite antiques are b in their native land, where, mixed with simpler pieces, they lend a comfort grandeur to the high-ceilinged salon. It is a look a wealthy farmer or merch might have achieved in the 1700s. Neas notes that it is a country version of th current fashion. But he is no rigid period purist. Elfish as well as gentlemanly, he is too full of painter's mischief for that. Peer at a pair of framed silhouettes hung on a bedroom wall, and you cover they are not hung but painted on. Niches in a guest room, their shelves lined with hand-pa ed china, are also a trick of the paintbrush. As work progressed, and the sounds of banging and sa ing rose with the crow of roosters from neighboring barns, the curious villagers dropped arou some to help, some with a gift of eggs or vegetables from the garden.

When the job was done, Richard Neas threw a big party for his new friends and neighbors. T was wine and laughter and amazement. Some young villagers, Neas realized, had never known place inhabited; the elders were pleased the town's one great house was alive with beauty, candlelight and voices. night, if a weary bishop on his rounds trotted in from the 1700s, he would found a most suitable welcome.





Armoire doors (TOP LEFT) **make a high cabinet; behind the square door in the is an oven.** TOP RIGHT: **The pantry holds some of Neas's fine old pottery.** NEAR **A burst of sunflowers in the front hall.** FAR LEFT: **The house has its original wa staircase.** OPPOSITE ABOVE: **A crisp gues bedroom where curtains blow in the country breeze.** OPPOSITE BELOW: **What real? Neither the boards of the wall no niches: Neas painted them all. The bedspread of Brunschwig & Fils Mexic fabric was hand-quilted by villagers.**







After a fine meal, a sweet night's sleep in a peaceful French village—that's the good life in any century. Richard Lowell Neas chose Kandahar, a timeless Brunschwig & Fils fabric, for the spread, headboard and baldequin of the master bedroom. The splendid molding and paneling was painted by Neas to look painted, lending depth and rhythm to once-bare walls.

For more details see Reader Information







Paint and passion

Boston artist Ken Kelleher enriches every corner of his studio apartment with a feeling for the myths and patterns of classical antiquity

BY JUNE KURT
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY CAROLYN ENGLEFIELD

When Ken Kelleher was a boy, the ancient world took a firm hold on his imagination. "I loved pictures of Zeus hurling his thunderbolts and the radiant Apollo riding across the sky in his chariot," he recalls. "I was always poking into dimly lit museum rooms."

But there is nothing dimly lit about Kelleher's Boston apartment, with its huge north windows spilling light into a balconied room 24 feet high. (The landmark building was created at the turn of the century especially for artists.) It is a cool and even light, enhanced by this painter's own preference for serene hues of oyster, putty and soft, soft terra-cottas—the colors of worn stone and unglazed ceramics. Everywhere, making the huge space seem intim[ate], are groupings of lovingly gathered objects: cast[s] of classical temple friezes leaning against a wall, shelv[es] of pale creamware or Greek vases, a delicate hand-pai[nted] console adorned with figured medallions—the la[urels] of Petrarch, a dance of putti. It is clearly the home (the workroom/showroom is now elsewhere) of the myth r[ich] on a shoestring, an informed artisan who has cleverly im[pro]vised what he covets but can't acquire.

"It's a great space but quirky to live in," Kelleher says [of] apartment. "My 'bedroom,' for example, is just a tiny [al]c[ove] on the balcony, which is also the entryway." To hid[e] the sleeping area Kelleher built a handsome diamond-patt[erned] screen, painted and glazed it to an antique finish—a [tech]ni[que] so admired that it launched him on a flourishing comm[issio]n business. Particularly popular are his "print room" scr[eens]

Paint was the magic that transformed a carved Gothic Revival chair, a once-battered American Empire sofa and Roman Foliage screen (OPPOSITE). Result: an airy sense of ornament. TOP LEFT: Ken Kelleher describes the screens he adorns with copies of fine prints as "portable print rooms." TOP RIGHT: For his balcony entryway above a two-story room, Kelleher made a slender console table to serve as a formal statement in a small space.







Spherical flagpole finials (ABOVE LEFT) **playfully echo the gilding of an Italian mirror.** ABOVE RIGHT: **The nearby workroom/showroom of Kelleher's STYX decorating company, which produces furniture such as this table** (BELOW) **in Kelleher's apartment.** OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: **Neoclassical motifs give a little table its evocative elegance. In the workroom, an armillary sphere the artist mad from the staves of a drum. The carved dining chair is Italian. A niche for bisque and creamware and a treasured piece of antique French fabric on the wall create drama in a tiny sleeping alcove.**

For more details, see Reader Information

panels to which he affixes copies of fine old prints on subjects like Aesop's Fables, Greek krater designs or architectural follies. "Print rooms were all the rage in the late eighteenth century," notes Kelleher. "People virtually covered their walls with prints. The screens give the same effect; the difference is, you can take the art with you."

A painter with a number of one-man shows behind him (his canvases, not surprisingly, reinterpret dramatic moments in mythology), Kelleher has always enjoyed haunting flea markets and "fussing with my apartment." To accommodate the dictates of his own eye, he thinks nothing of painting a lacily carved Gothic Revival chair white, or building and painting his own curvy console table to anchor a genuine find, a carved and gilded Italian mirror of imposing proportions. Kelleher had always longed for an antique armillary sphere, "but they are out-of-sight expensive." So, ever resourceful, he made one out of the circular wooden staves of an old dr



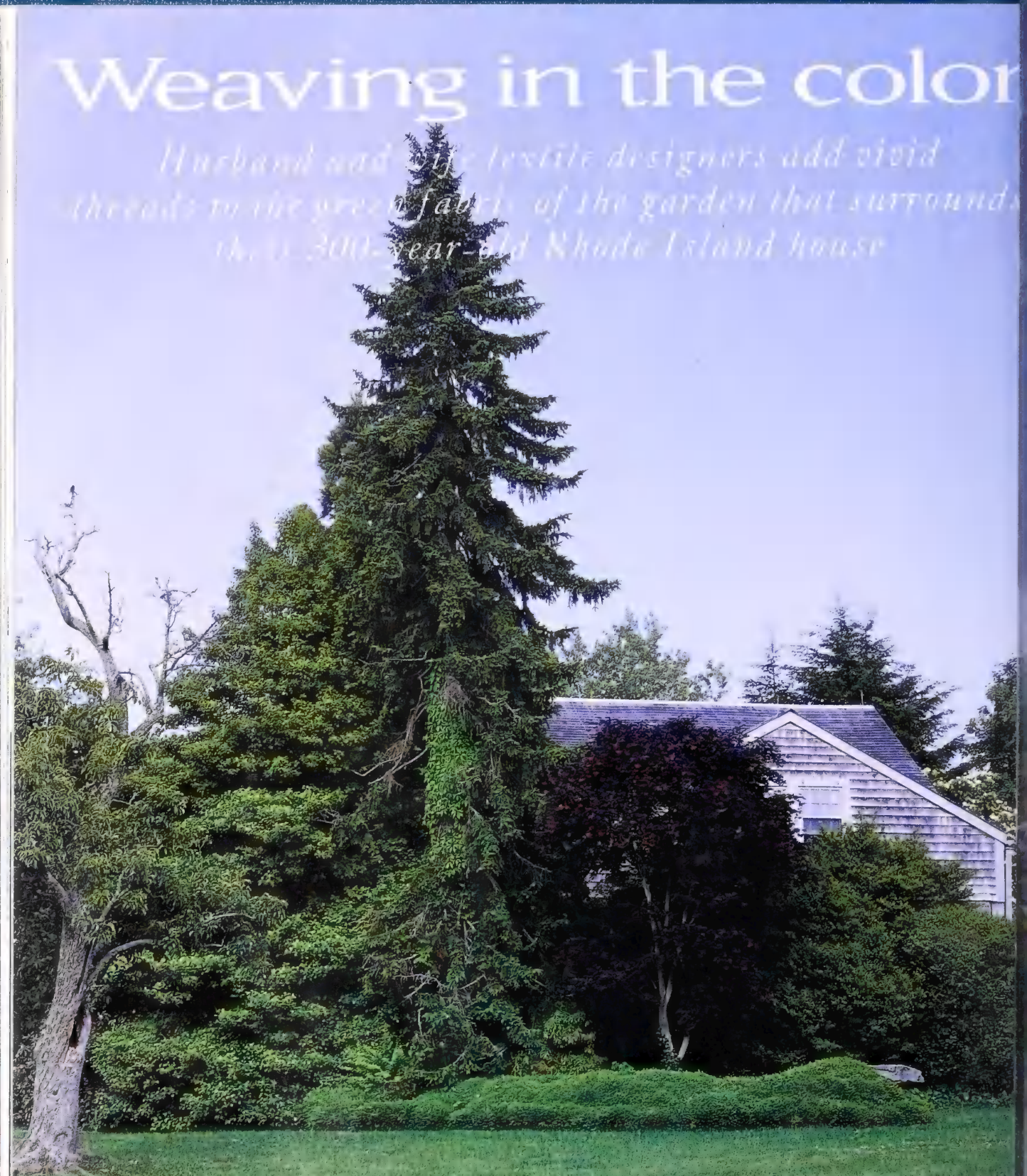
It was necessity again that inspired the shapely litt tables, layered and garlanded with antiqued paint, whi STYX decorating company now creates on special co sion. One such table he designed to the exact height balcony railing in his entryway; another makes a civ oasis on the stair landing. "They're not exact copies o thing," Kelleher admits; "they're done in a classical o classical spirit. And my clients find they fit in everywh in hallways, beside beds or even sofas."

What is it about classical design tha tinues to speak to modern taste? Kelleh the appeal is more than clean, strong lin he meditatively runs a finger along the of the one ancient Greek vase he own heart's treasure—he says quietly, "It's l myths themselves, holding meaning, la meaning. Classical art was never just decoration; it was about the human spir



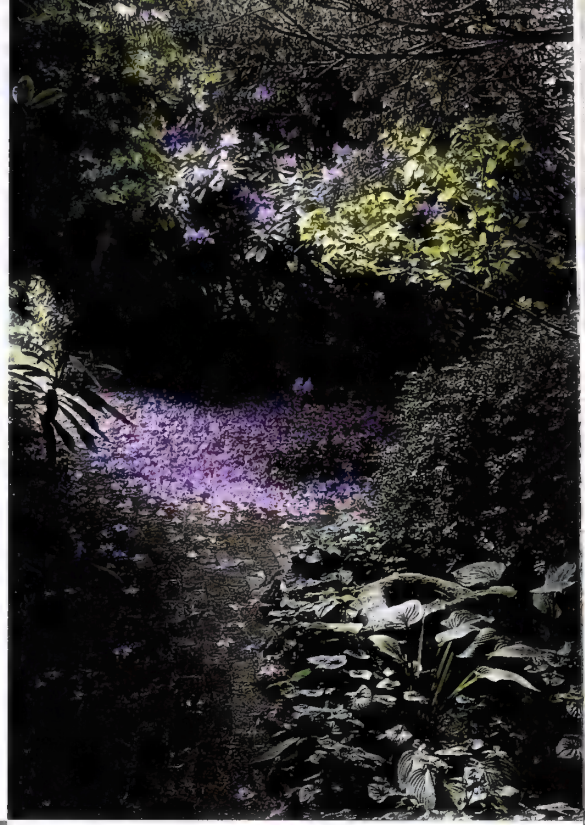
Weaving in the color

Husband and wife textile designers add vivid threads to the green fabric of the garden that surrounds their 300-year-old Rhode Island house



The colonial-period house is set in a rich green garden designed in 1947. Present owners Phyllis and Howard Kramer added harmonious color in the form of a perennial border centered by a rose arbor that they copied from an 18th-century one in Salem, Massachusetts. OPPOSITE, LEFT TO RIGHT AND TOP TO BOTTOM: Clematis 'Marie Boisselot' dripping from a stone ledge. A path strewn with rhododendron petals. 'Constance Spry' rose, one of several old varieties. Daughter Jerusha framed by clematis 'Comtesse de Bouchaud'. The rose arbor.













BY WILLIAM BRYANT LOGAN
PHOTOGRAPHY BY KEN DRUSE

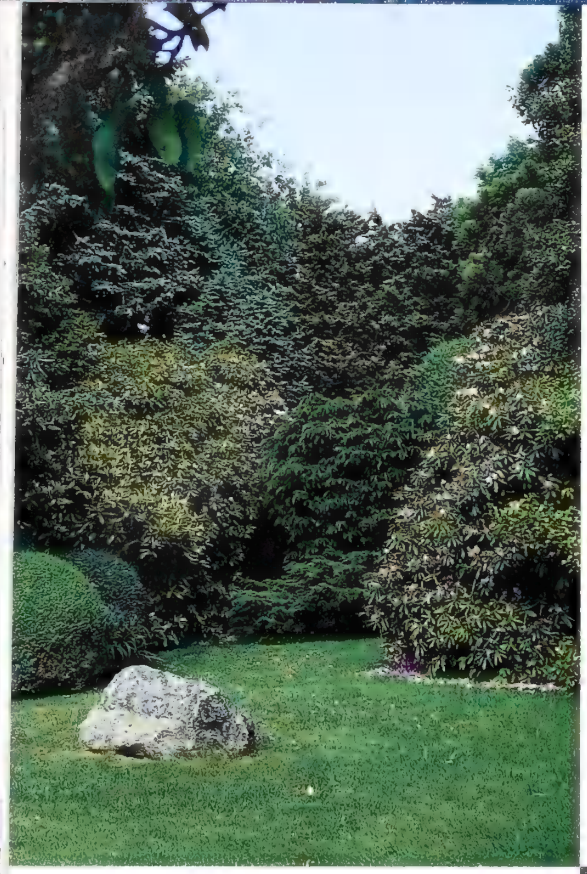
The barn loft of their 300-year-old Rhode Island farm, knee-deep in swatches, is Phyllis and Howard Kramer's workshop. The tools of their trade are hand looms (although one is now operated by computer) and great skeins of colored yarn. Sought-after creators of mass-market upholstery fabrics, the Kramers found their greatest design challenge turned out to be the weaving of living flower color into their garden.

The couple owns one of the oldest houses in a venerable country town, but it was the garden that won their hearts. A masterpiece of texture and pattern, it was created in 1947 by the noted landscape designer Lloyd Lawton. In the expanse of lawn, islands of boulders rise, mirroring the 300-year-old walls of the lower garden, which incorporate some stones so large that oxen were needed to set them in place. The mingled textures of soaring cryptomeria, mature rhododendron, prickly holly, and untrained yews and boxwood make a pattern deeply pleasing to the weavers.

All that was missing was color. To add their warp to Lawton's weft, the couple created a broad, undulating, luxuriant border of perennials that fits perfectly into the subtle existing landscape, respecting Lawton's preference for rounded edges.

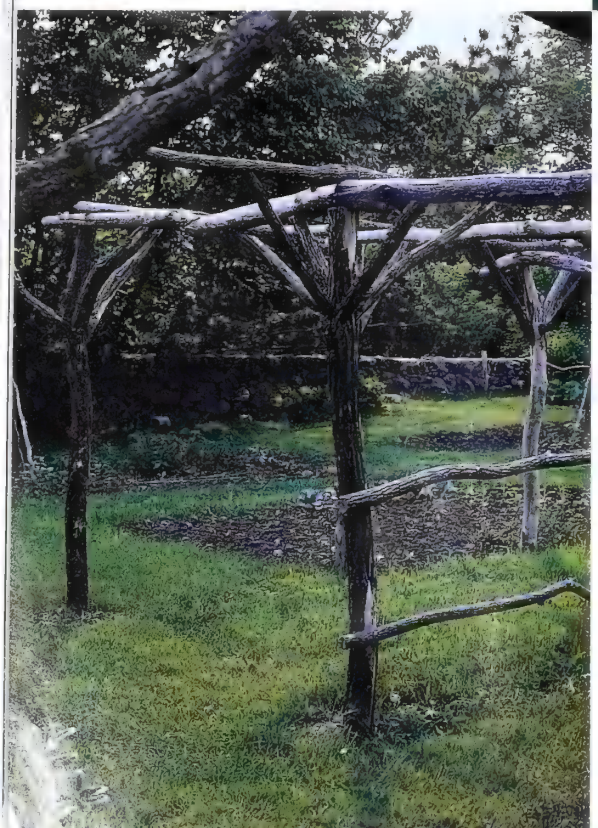
Says Phyllis Kramer, "I couldn't bear to cut flowers for the house out of the border and leave a hole in the weave." So behind the wall, the couple made a whole new cutting garden as well as a vegetable patch.

United by the rose arch, the perennial border has two parts. Among its many flowers are peonies, 'Johnson's Blue' geranium, *stachys*, penstemon, *dianthus* and delphinium 'Blue Fountain'.













The magnificent American elms in the front garden may be as old as the house. OPPOSITE, LEFT TO RIGHT AND TOP TO BOTTOM: A part of Lloyd Lawton's 1947 garden in full maturity, including spruce, cryptomeria, rhododendron, juniper, holly and clipped box. In the border, spiky *aruncus 'dioicus'* against white bush clematis and 'Johnson's Blue' geranium. Lady near the vegetable/cutting garden. A new home-built pergola of unhewn black locust. A favorite tri-color: pink roses, blue delphiniums and the white foam of *thalictrum* 'Hewitt's Double'.



Gothic romance

Shown to perfection in a pair of sunny yellow rooms by Robert K. Lewis are furniture reproductions from the new Mark Hampton European Country collection, several of them in the increasingly popular Gothic Revival style. Lewis works with the traditional furniture in a crisp, contemporary way—avoiding clutter and including avant-garde art

In this charmingly lopsided living room (ABOVE), designer Robert K. Lewis put the main sitting area in front of four tall windows. He chose a sofa with a double-chair back (from Hickory Chair's European Country collection styled by decorator Mark Hampton) because its curves are shown off by backlighting. Contemporary elements—a sisal rug and a Philippe Starck screen—mix with the traditional furniture. Lewis calls the screen a "visual jolt." Sisa rug from ABC Carpet; screen, Modern Age; golden yellow wallpaper above the paneling, Osborne & Little; curtain fabric with tiny gold stripe, Hinson. OPPOSITE: This end of the room, where built-in benches flank the fireplace needed only a table and chair—both from Hickory Chair. Reproduction mirror from John Rosselli.





BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY JEFF McNAMARA
PRODUCED BY DARA CAPONIGRO

Listening to interior designer Robert K. Lewis extol the virtues of his favorite palette—yellow, shading from ocher to cream—makes you want to go right home and repaint your walls. "Yellow brings out the beauty of mahogany as no other color does," he says, indicating a dining room sideboard, "and it enriches pale painted pieces." Lewis illustrates his points in two rooms he recently decorated in a Long Island suburb of New York City.

The formal paneled dining room called for a symmetrical furniture arrangement, but the quirky living room with inglenook and a long wall of windows needed an inform approach. "I love that inglenook," says Lewis, "but it mea we couldn't put a sofa close to the fireplace." Now the spa has two sitting areas—the ultimate in living room comfort.

Lewis chose most of the furniture from Hickory Chai new European Country collection by Mark Hampton, whi includes several Gothic reproductions. Lewis says, "I ha always loved Gothic furniture, and every designer I kn does too. People may think it looks ecclesiastical, but o when you have a room full, and in dark tones." Bill Merri design director at Hickory Chair, sees Gothic as a min trend at the moment, and expects enthusiasm to grow.



In the living room (OPPOSITE) the library chair came from Mark Hampton's first collection for Hickory Chair. The writing table is a reproduction of Hampton's own table, where he paints his famous watercolors. Antique folio stand, Graham Arader. Cut paper collage, Richard Giglio. TOP LEFT: Hickory Chair uses the term "Gothick" to describe pieces like this cupboard because it was inspired by the English revival style of that name. TOP RIGHT: Edwardian Three-Tier Table, Hickory Chair. ABOVE LEFT: In the dining room, a gilt mirror was the starting point of this wall grouping, with Gothic platters from Bergdorf Goodman and framed antique seals from Judy Cormier. ABOVE RIGHT: Because the plate rail was at an awkward height, Lewis "painted out the paneling." Birdcage, Betty Jane Bart.



Robert Lewis designed deep valances to interrupt the height of the paneling (see preceding pages). Curtain fabric, P. Kaufmann. Painted Gothick side chairs mix felicitously with Wheel-Back Arm Chairs, all from Mark Hampton's European Country collection for Hickory Chair. Fabric on Gothick chairs, Donghia. Two tablecloths, layered, give a sumptuous effect. The Neo-Gothic needlepoint rug, French circa 1860, from Hakimian.

For more details, see Prices & Sources and Reader Information



Capriccio in Calistoga

Fantasies of his Venetian homeland fueled the design of a mural painter's northern California retreat



Carlo Marchiori, a mural painter working out of San Francisco, grew up in Palladio country. When he built his Napa Valley house, in a region that strongly resembles his native land, he drew deep inspiration from early memories, painting the walls of his main room (OPPOSITE) with Renaissance-style frescoes. Outdoors, too, visitors can imagine they are in Italy (ABOVE), sitting beside classical columns under a wisteria- and grapevine-draped pergola that overlooks a flourishing kitchen garden. In the background is one of the mountain views that surround the five-acre property.



BY PADDY CALISTRO

Italians and Californians are happily at home in each other's landscapes, among the vineyards, olive groves and rolling hills under a benign and sunny sky. So it is not surprising that when muralist Carlo Marchiori first saw the Napa Valley acres on which he would build a weekend house in the mid-1980s, he was overwhelmed by memories of his native Bassano del Grappa on the Brenta River just outside Venice. Smelling the grapes on the wind—the first fragrance he can remember—Marchiori knew he was in the right place.

During the week, the artist is busy in his studio in San Francisco, then he travels to the tiny spa town of Calistoga to live his weekend villa life. Also unsurprising was the style he chose for this new house: Palladian. Marchiori's birthplace is surrounded by villas built in the mid-1500s by the great Renaissance architect Andrea Palladio. As a child, Marchiori regularly rode his bicycle across a bridge designed by Palladio, whose work—based on strict symmetry and on forms and proportions dating back to ancient Rome—is not only still revered by connoisseurs but is still being imitated and adapted by architects today.

Marchiori's house was designed by two young San Francisco architects, Lucy Schlaffer and Paul Bonacci, and they had a challenging program to fulfill. Their client wanted his house to look like a grand villa from Palladio's time that had been abandoned, then, after centuries of decay, appropriated by farmers to house their animals. "And finally," says Marchiori, ending his scenario with a triumphant laugh, "a decorator comes along."

Unlike the stone Palladian originals, the house is built of steel, concrete block and wood, including some recycled barn boards. The building is small compared with many of the wine-country manors nearby, but Marchiori asked for details befitting a huge country villa. These include pediments and roof finials, and a pair of *barchesse,* arcaded wings that flank the tall center core. At one side, a pergola overlooks a flourishing vegetable garden, and the swimming pool is adorned with sculpture by the owner.

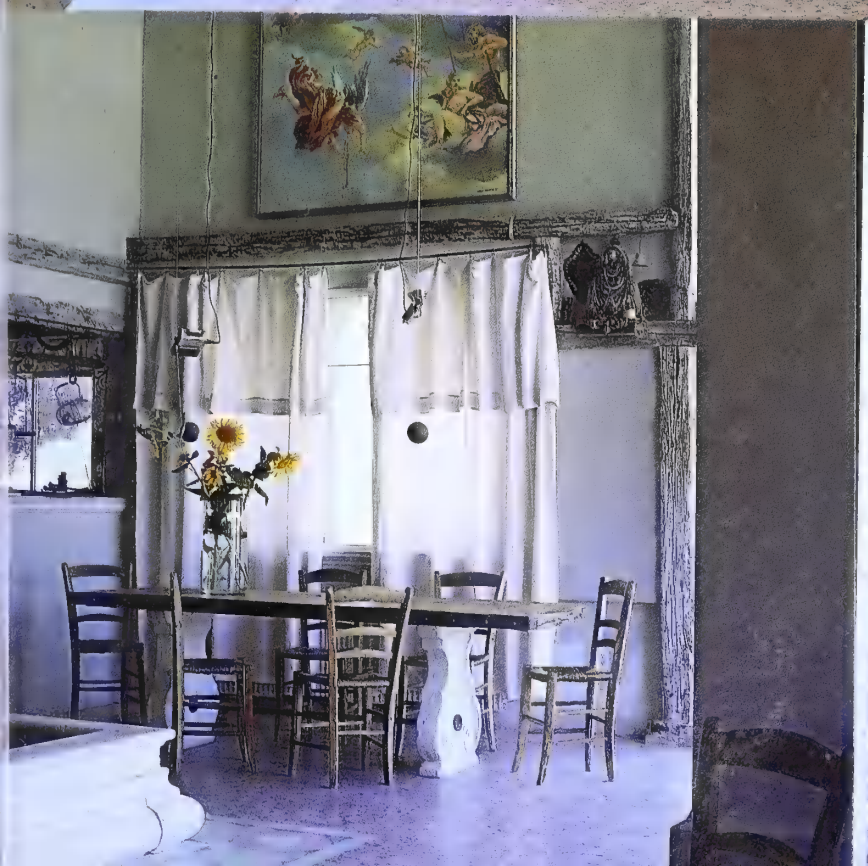
On the interior, the main hall downstairs includes the dining area (with kitchen) and a small sunken living room with a fireplace. Surrounding this space, which is two stories high, are heroic classical murals by Marchiori, the kind of mural in which Italy abounds. The artist, who studied traditional Veronese-style decorative painting for three years in Padua, has created murals for such hotels as Raffles in Singapore, the St. Francis in San Francisco and Trump Plaza Casino in Atlantic City.

Marchiori calls his Calistoga house Ca' Toga, using the Venetian abbreviation for *casa,* or house. Toga, of course, is the name of an ancient Roman garment, but it is also the name of Marchiori's Basenji dog. One thing visitors should not call this place is a "dream house," Marchiori explains: "This is my reality house—a dream house is something you haven't built. I have created everything here as my imagination directs me. For me this is very real."

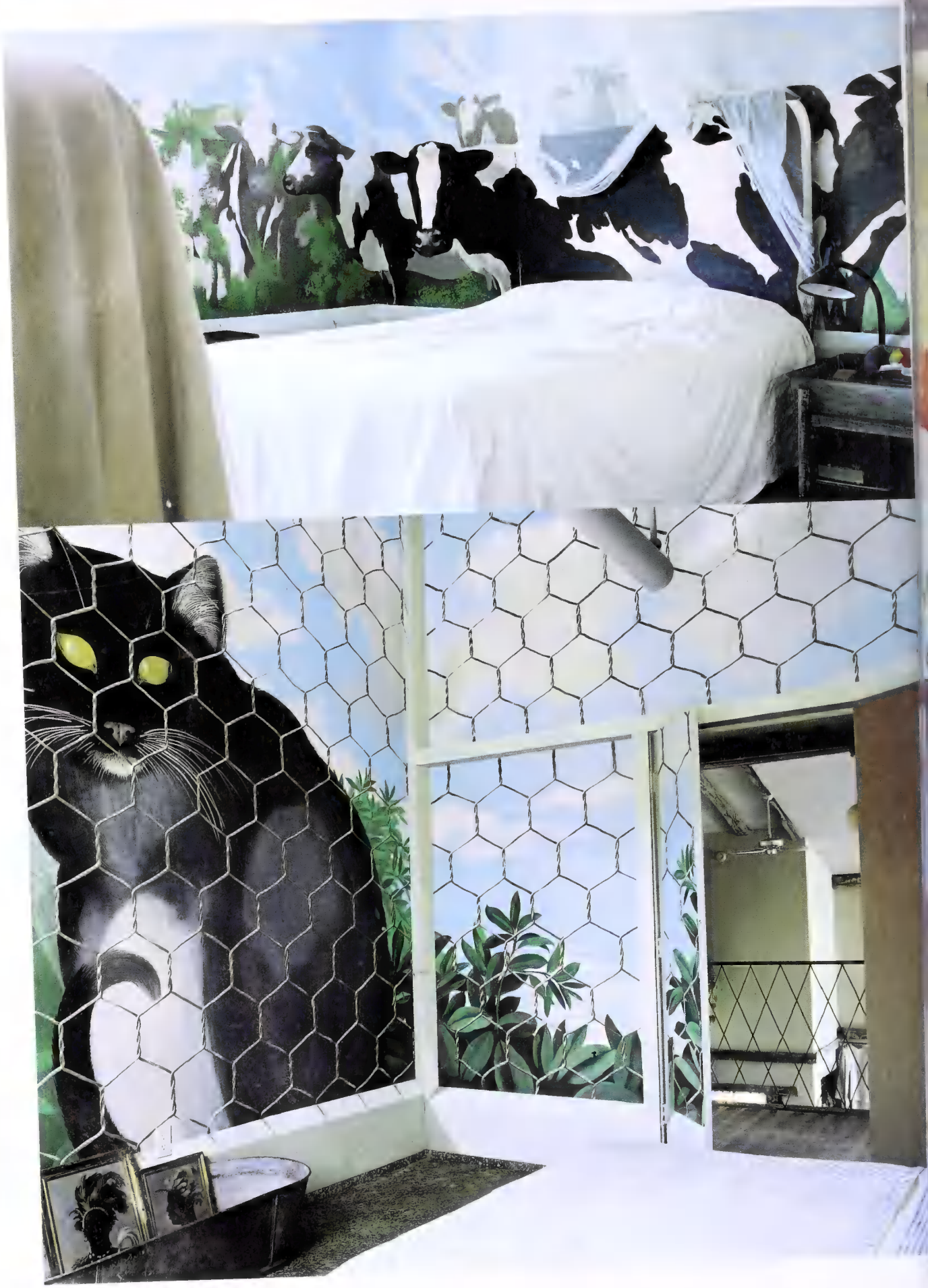


The formal front facade of the Carlo Marchiori house (ABOVE) shows many of the features of Palladian design, including strict symmetry; the placement of the building on a podium; a roof pediment; an arched window; square windows; lower, arcaded side wings; stone urns; decorative sculpture and roof finials. OPPOSITE ABOVE: In a Marchiori-painted niche stands a painted, traditional Punchinello. The circa-1750 Portuguese cabinet displays china decorated by Marchiori with more jesters. OPPOSITE BELOW LEFT: The dining table is made of wood planks set on a white concrete base; chairs come from the Veneto, the province where the artist was raised. OPPOSITE BELOW RIGHT: Through the side door into Ca' Toga, surrounded by tiles hand-painted by Marchiori, are seen two of his other doorway fancies. He is unable to leave a surface untouched.











Marchiori painted four walls of murals in his bedroom (THIS PAGE AND OPPOSITE ABOVE) recalling the tranquillity of the fields where cattle grazed near his childhood home. OPPOSITE BELOW: ess tranquil is the "birdcage room" for guests, which Marchiori painted to "keep them on their toes." Nevertheless, one visitor reported feeling like a "safe little parakeet."

For more details, see Reader Information

Personal kitchens

People have always wanted to visit in the kitchen, even when the accommodations were two Leatherette chairs at a cramped enameled table. At last the kitchen is a personal, congenial room designed for living as well as working. In these pages our accent is on the personal: Your kitchen can show your signature style just as well as your officially public rooms do, with real furniture, antiques and collections. Five examples include rehabs and starts from scratch.





An old southern settee and new bent-willow pieces provide hearthside seating (LEFT). The useful apothecary chest has 49 drawers; the linen press in the corner is Irish. ABOVE: A custom-built island serves the work area of the kitchen. The tile-topped table once stood in a French garden. Early American baskets, Shaker boxes, an old store sign lend a sense of history to the brand-new kitchen.



BY CAROL SHEEHAN

This large, open kitchen with an inviting sitting area in front of the fireplace was designed to show off owner Mary Gilroy's prized painted cupboards and chests. The house is a new saltbox colonial, but the unorthodox approach of using these antique pieces for storage instead of standard cabinets gives the room the comforting ambience of an old general store. Says Gene Reed, a Nyack, New York, antiques dealer who collaborated with Gilroy on the kitchen design, "Mary was firm about not wanting any ordinary cabinets or shelves in her kitchen." Gilroy adds, "The kitchen wasn't 'designed' so much as improvised." But they managed to incorporate all the essential modern equipment, including a Sub-Zero refrigerator and a Viking commercial range (see plan, page 48). Small antiques—boxes, baskets, bowls and jars—help build the strong rustic character of the room. And like Gilroy's treasured cabinets and chests, they pull their weight, storing cutlery, candles, napkins, staples, recipes and other paraphernalia.





"I prefer to work in a kitchen that is uncluttered and filled with light," says decorator Karin Blake about this room, which she remodeled in the Malibu, California, house she shares with her husband, William Levine. An avid collector as well as a designer, Blake is known for the clean look she achieves with country furnishings. She says, "To me, the kitchen is usually the most important room in the house—the place where everyone wants to congregate. That's why I made space for friends to sit, but I also included a chair for me to curl up in and read the Sunday papers."

So she can really relish her collection of birdhouses and firkins (small wooden vessels), Blake redesigned the bookcase in the breakfast area. She says, "I love all the old things that can go in a kitchen—the ancient tables and chairs and tools. I am always on the prowl looking for them."

Practical considerations came first in the working side of the kitchen, which is well illuminated by an overhead fluorescent fixture custom designed to tie the two work islands together. "You turn around from the triple sink island to the butcher-block chopping island—everything is right there." Wood flooring between the islands was replaced with ceramic tile. For plan of this kitchen, see page 49.

A pair of work islands is handy to both range and Sub-Zero refrigerator (ABOVE). Triple stainless-steel Elkay sink in one island is equipped with a single faucet, hot water dispenser, and retractable spray hose. Dishwasher by KitchenAid. LEFT: Circa 1850 American cupboard with original paint holds prized Asiatic Pheasant Staffordshire.







The versatile Wolf gas range (ABOVE) serves the family well. Blake likes to cook and her cat is a devoted heat seeker. LEFT: A collection of baskets, firkins and birdhouses turns the breakfast room bookcase into a feast for the eyes. Bleached floors are one of the simple cosmetic changes that Blake made to produce the clean kitchen look she favors.





On these two pages are two kitchens by the Berkeley, California, designer Fu-Tung Cheng. Both reflect his strong preference for using natural materials such as stone, slate and wood or materials made of natural elements such as concrete, plaster and stucco. He says, "I also like to bring an element of art and spontaneity to a space that is practical." In his own kitchen in a rebuilt squatter's shack from the 1880s (seen above and left), Cheng impregnated the concrete sink and drain area with chips of Brazilian blue granite, fossils—and a rubber Gumby figure. A firm believer in recycling in all its forms, Cheng, who is a native Californian, placed salvaged materials in this house: the maple floor of the kitchen from a high school gym and skylights in his adjacent dining room from a defunct Navy base.

In a kitchen for clients Gigi Khoo and David Fischer (seen right and opposite) the birchwood floor is also recycled. Both kitchens make use of Cheng's special portland cement with which he molds ultrasmooth countertops that resemble stone. Another Cheng characteristic is the avoidance of above-counter cabinets; he much prefers windows for the openness he insists on, a quality also abetted by grouping appliances on one wall. "If the kitchen is to be a social hub," he notes, "it has to work on many levels, and not just as a place to cook and clean up."

In Fu-Tung Cheng's own kitchen (TOP), a glassy-smooth poured concrete counter houses circular sinks for food preparation and washups. By using under-counter storage, Cheng could install a bank of windows at eye level. Note Indonesian carved-fish knob. ABOVE: Muted tones and a flow of masonry flooring from outdoors keep kitchen from looking sterile. Two under-counter refrigerators by GE.





In the Khoo-Fischer kitchen (ABOVE), custom concrete countertops were colored, poured, and polished to look as smooth as marble. A venting hood lined in stainless steel adds a sculptural element over the six-burner Wolf range. FAR LEFT: In the peninsula counter, Cheng set a granite slab for pastry making. LEFT: Salvaged steel pipe is mahogany table's base.

There is a trend away from wholesale gutting of kitchens when skillful modifications will do the job: good news for the planet







A kitchen that spent the better part of the century as a grim work space with adjoining butler's pantry has a new lease on life, not through a heroic demolition-renovation, but by clever cosmetic surgery. The two back rooms of a stone mansion in Rye, New York, comprising 400 square feet, were refreshed with fabric, paint, faux finishes, rehabbed tiles as well as new resilient flooring and Gibraltar countertops. As the main passage to the kitchen, the cold and off-putting butler's pantry was tackled first. Cabinets were stripped of decades of slapdash paint layers, then repainted. Fabrics in classic patterns were used to line cabinet doors and to skirt the sink and counter.

In the kitchen proper, faux finishes were applied to door surrounds, baseboards and, lightly, to the walls. The massive old venting hood was saved but spruced up, and a new Viking commercial range replaced the "incredible hulk" that preceded it. The gleaming stainless-steel commercial appliances that were installed lend presence to the room. "I wanted to integrate modern technology into the kitchen while giving it some old-world charm and character," says the kitchen's designer, Florence Perchuk. She observes that there is a trend away from wholesale gutting of kitchens when skillful modification will do the job: good news for the planet.

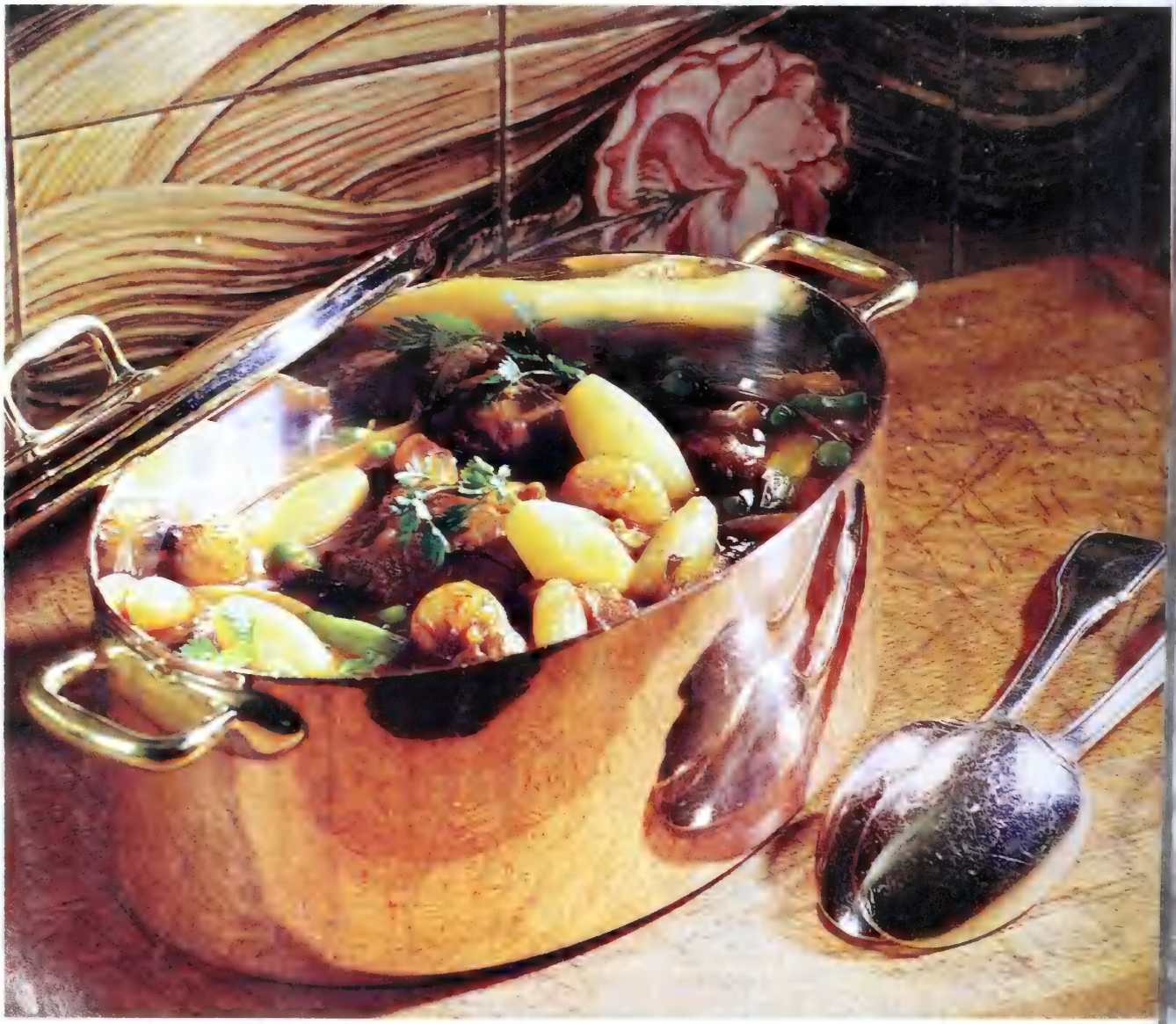
Handsome appliances (THIS PAGE) **include the Viking range on a tile platform original to the room and a Traulsen restaurant refrigerator with pull-out produce bins. The Asko countertop dishwasher in the pantry washes vessels in as compact a space as the antique plate rack stores them.** OPPOSITE: **New resilient flooring by Armstrong carries out the preservation theme with a vintage tile design.**

For more details, see Reader Information



Bistro fare

Earthy, unpretentious and full of robust flavor, the lamb stews, lentil salads and apple tarts of the French bistro are making a comeback



Braising—slow cooking at a low temperature for a long time—is at the heart and soul of bistro cooking. It enables the cook to turn less expensive cuts of meat and simple vegetables into great dishes, like navarin d'agneau aux pommes de terre nouvelles—lamb stew with new potatoes (ABOVE). Bistro desserts also have an appealing simplicity (OPPOSITE, INSETS CLOCKWISE FROM TOP): délice au chocolat (bittersweet chocolate genoise), crème renversée au caramel (baked caramelized custard), tarte aux pommes (caramelized apple tart) and clafoutis (a cake-like pudding with black cherries). The renewed interest in such hearty fare prompted the Ritz-Escoffier's École de Gastronomie Française to introduce a bistro and brasserie cooking course, which lured our food editor and photographer to Paris. An immediat sellout, the course (snapshots of which appear in the background) will be repeated twice this year.



BY JANE ELLIS
PHOTOGRAPHY BY ANTOINE BOOTZ

It was in the Roaring Twenties that Paris bistros first took off. With their characteristically simple yet stylish decor (zinc bar, pressed-tin ceiling and marble-tile floor), robust food and welcoming atmosphere, they appealed to the bohemians of the day.

Seventy-five years later, the bistro and bistro fare are again in vogue, but this time everyone is smitten. "We're all ready to return to a simpler, less complicated style of cooking," says Patricia Wells, author of the best-selling book *Bistro Cooking*. New York restaurants such as Park Bistro, Les Halles and Brasserie des Théâtres are packing in customers with friendly service and hearty fare at the right price, and their success is spawning imitators across the country. Even in Paris, where every neighborhood has a few bistros of its own, star chefs are adding satellite bistros to their salons of haute cuisine. Last summer the prestigious Ritz-Escoffier cooking school at Paris's Ritz Hotel for the first time offered a five-day course in bistro and brasserie cooking. It was quickly sold out as people from many countries signed up to learn more about bistro fare.

The bistro is believed to have gotten its name in the early 19th century, when Russian soldiers of the European forces occupying Napoleon's Paris demanded immediate service, *bistrot*—meaning fast. The brasserie, on the other hand, is Alsatian in origin, coinciding with the wave of immigration to Paris when Alsace was taken over by Germany in 1871. Brasseries serve Alsatian wines and beer on tap, and often have oyster bars. They specialize in braised dishes such as choucroute garni.

During the Ritz-Escoffier course, classic dishes common to the menus of both bistros and brasseries were taught in demonstration and hands-on classes in the school's well-equipped kitchens. Vincent Lange, chef de cuisine, devised a complete menu for each class and demonstration, beginning with a bistro hors d'oeuvre like salade frisée aux lardons et oeufs pochés (curly endive with bacon and poached eggs) followed by a main course like navarin d'agneau (lamb stew).



Moules marinières, mussels with white wine (ABOVE LEFT, CENTER), **is "the easiest and most widely practiced mussel recipe in France," says chef Vincent Lange of the Ritz-Escoffier.** ABOVE LEFT, TOP AND BOTTOM: **Other classic bistro and brasserie hors d'oeuvres include salade frisée aux lardons et oeufs pochés (curly-leaf endive with bacon and poached eggs) and salade de lentilles à l'ancienne (old-fashioned lentil salad).** ABOVE RIGHT: **Noisettes de porc charcutière (sautéed medallions of pork) with today's favorite vegetable—pommes purées, or mashed potatoes.** OPPOSITE: **Poulet basquaise (chicken Basque style)—the garnish of peppers, onions, garlic and tomatoes can also be used for lamb, monkfish or tuna.**

Recipes follow

Desserts, taught by pastry chef Bruno Neveu, included crèm caramel (caramel custard), tarte aux pommes (caramelize apple tart), clafoutis (black cherry pudding), ice crea and sorbets.

"In today's world bistros and brasseries rarely disappoin says Gregory Usher, the school's American director. "T food is hearty and satisfying. We are seldom let down."

For information on the week-long classes or afternoon demonstrations, write to Gregory Usher, Directeur, École de Gastronomie Française Ritz-Escoffier, 15 place Vendôme, 75001 Paris, France; in U.S.: 800-966-5758.


PARIS

BROWN VEAL STOCK

5½ pounds veal bones, cut into 3-inch chunks
2 carrots, peeled
2 onions, peeled, quartered and stuck with 4 cloves
3 quarts cold water
2 large leeks
2 cloves garlic
2 tomatoes
1 bay leaf, 3 sprigs each fresh parsley and thyme, tied together
2 tablespoons tomato paste
1 teaspoon salt
6 to 8 black peppercorns, crushed

Place veal bones, carrots and onions in a roasting pan coated with oil and roast in a preheated 400°F oven for about 40 minutes, turning frequently until browned.

Place browned bones and vegetables in a stockpot. Add water and bring to a boil. With hot water, dissolve juice from meat that has caramelized at bottom of roasting pan and add to stockpot. Skim surface of stock to remove foam. Add remaining ingredients and skim surface again. Simmer stock 6 to 8 hours. Strain stock and discard bones and vegetables. Refrigerate overnight. Defat stock and discard fat. Refrigerate or freeze stock until ready to use. Makes 2½ quarts.

NOISETTES DE PORC CHARCUTIÈRE

(Medallions of Pork Charcuterie)

2¼ pounds pork loin, rolled and tied
2 tablespoons olive oil
1½ tablespoons clarified butter
½ onion, finely diced
6 tablespoons white wine
1 cup veal stock (recipe above)
¼ teaspoon Dijon-style mustard
8 cornichons, julienned
1 tablespoon fresh chopped chervil
1 tablespoon fresh chopped parsley
Salt and pepper, to taste

Cut pork loin into 1¼-inch medallions, about 8 slices, removing string.

In a sauté pan, heat olive oil and clarified butter. Add pork medallions and sauté over high heat until brown on both sides, about 3 to 4 minutes. Turn over, lower heat and cook for 3 to 4 minutes. Remove from pan, keep warm. Discard fat from pan. Add onion to pan and cook over medium high heat until translucent. Add white wine and cook until liquid has almost evaporated.

Add veal stock and reduce by one-third. Stir in mustard and cook for 1 minute. Strain sauce into a small bowl. Stir in cornichons, herbs and season with salt and pepper. Pour sauce over medallions. Serves 4.

NAVARIN D'AGNEAU AUX POMMES DE TERRE

(Lamb Stew with New Potatoes)

4 tablespoons olive oil
3 tablespoons butter
2 carrots, diced
2 large onions, diced
1 lamb shoulder, about 3½ pounds, cut into 12 pieces
2 tablespoons flour
1 tablespoon tomato paste
2 cups water
2 cups veal stock (recipe above)
3 cloves garlic, finely chopped
1 bay leaf, 1 sprig fresh parsley and 1 sprig fresh thyme tied together for a bouquet garni
1 cup canned tomatoes with juice
Salt and pepper, to taste
¾ pound small new potatoes, peeled and pared to be equal in size

Heat 2 tablespoons oil and 1 tablespoon butter in a 6-quart Dutch oven or a heavy pot with a lid. Add carrots and onions and brown lightly. Set aside.

In a large sauté pan heat remaining oil and butter. Add lamb and brown well on all sides. Add browned lamb to Dutch oven, sprinkle with flour, mix in tomato paste and place in a preheated 425°F oven for 10 minutes. Remove from oven, add water and veal stock. Place over high heat; bring to a boil and skim surface. Add garlic, bouquet garni and tomatoes with juice. Season with salt and pepper. Cover and place in oven and bake 50 minutes, or until meat begins to come away from the bone. Remove from oven. Remove meat from sauce and set aside, keeping warm. Strain sauce into another large pot and set aside.

In a saucepan place potatoes, cover with water and add 1 teaspoon salt. Bring to a boil. Boil 1 minute. Drain and add potatoes to sauce. Simmer sauce over moderate heat until potatoes are tender. To serve, remove any loosened bones from meat, and add meat to sauce and simmer until warm. Serves 4.

POULET BASQUAISE

(Chicken Basque Style)

1 chicken (about 4 pounds), quartered
2 green bell peppers
1 red bell pepper
⅓ cup olive oil
2 large onions, sliced
1 cup canned tomatoes with juice
4 cloves garlic, minced
Salt and pepper, to taste

Salt and pepper the chicken and set aside.

Over a grill or direct flame, char pepper skins until black. Wrap peppers in a damp paper towel for 5 minutes. Peel away burnt skins and discard. Remove seeds and pith. Cut peppers into thin strips, set aside.

Make Basque garnish: Place 3 tablespoons of olive oil in a large sauté pan. Add onions and cook over medium heat until translucent. Add pepper strips, tomatoes with juice and garlic. Season with salt and pepper. Stir to mix thoroughly and set aside.

In a large sauté pan over medium high heat, heat remaining olive oil, add chicken and brown on both sides until golden. Remove chicken from pan and discard fat. Add vegetables to pan and place chicken on top, cover and cook over medium heat 25 to 30 minutes, turning once.

To serve, spoon vegetables onto a warm platter and place chicken on top. Serves 4.

POMMES PUREE

(Mashed Potatoes)

2 pounds potatoes, peeled and quartered
¼ cup warm milk
2 tablespoons softened butter
Pinch of nutmeg
Salt and pepper, to taste

Place potatoes in a large saucepan and cover with water. Bring to a boil, add salt and gently boil for 15 to 20 minutes, or until potatoes are tender when pierced with a fork. Drain potatoes and place in a bowl. Mash potatoes with a potato masher or fork, smoothing out all lumps. Add milk, butter and nutmeg. Season with salt and pepper. Stir until creamy and smooth. Serves 4.

SALADE DE LENTILLES À L'ANCIENNE

(Old Fashioned Lentil Salad)

1¼ cups lentils
2 quarts cold water
1 onion, peeled and halved
1 carrot, peeled and halved
2 shallots; 1 peeled, 1 minced
2 cloves garlic, peeled and left whole
1 bay leaf, 1 sprig fresh parsley and 1 sprig fresh thyme tied together for a bouquet garni
Salt and pepper, to taste
3½ ounces slab bacon, cubed
3 tablespoons white vinegar
Croutons
Fresh chopped parsley
6 tablespoons peanut oil
3 tablespoons white wine vinegar
1 teaspoon Dijon-style mustard
Salt to taste
1 teaspoon pepper

Place lentils in a 3-quart saucepan, cover with water, bring to a boil and skim surface. Add onion, carrot, whole shallot, garlic and bouquet garni. Cook 30 minutes. Season with salt and cook 5 minutes longer. Set aside, keeping warm.

In a skillet add bacon and brown about minutes. Remove bacon from pan and reserve. Pour off fat from pan into a container and reserve. Add vinegar and deglaze pan. Bring to a boil, reduce slightly and set aside.

Drain lentils and discard vegetables and bouquet garni. Place lentils in a large serving bowl and set aside, keeping warm.

Make vinaigrette: In a cruet or a jar with a fitted lid combine ¼ cup reserved bacon fat, reserved vinegar from deglazed pan, peanut oil, white wine vinegar and mustard. Season with salt and pepper. Mix well and pour over warm lentils. Add bacon and minced shallot. Toss to coat and combine. Taste and adjust seasonings. Sprinkle top with croutons and chopped parsley before serving. Serves 4.

MOULES MARINIÈRES

(Mussels in White Wine)

4 tablespoons butter
4 shallots, minced
1 cup white wine
2 cloves garlic, minced
1 bay leaf, 1 sprig each fresh parsley and thyme tied together for a bouquet garni
¼ teaspoon pepper
2 quarts mussels, scrubbed, debearded and rinsed well in water
2 tablespoons chopped parsley

In a large saucepan
r medium heat, melt
ter. Add shallots and
k until wilted. Add
ite wine, garlic, bou-
et garni and pepper.
ver and cook gently
10 minutes. Add
ssels, cover and cook
r high heat, shaking
or stirring from
ne to time until all
ssels have opened,
ut 15 minutes. Dis-
d any mussels that
ve not opened. To
ve place mussels and
king liquid in a large
vl and sprinkle with
sley. Serves 4.

SALADE FRISÉE

(Curly Leaf Endive with Salt Pork and Poached Eggs)

½ pound salt pork, diced
1 tablespoon olive oil
1 head curly leaf endive, washed and torn into pieces
1 shallot, minced
4 tablespoons white vinegar
4 poached eggs
Fresh chervil or tarragon, chopped

Place salt pork in a saucepan with cold
ter and bring to a boil. Boil 2 minutes,
in and rinse with cold water. Heat oil in a
cepan over medium heat. Add salt pork
l cook until brown and well rendered.
Combine endive and shallot in a large
vl. Pour salt pork and fat from pan over
live. Deglaze pan with vinegar and pour
o salad. Toss well and transfer to a
ing platter. Top salad with poached eggs
l garnish with chopped chervil or tar-
on. Serve immediately. Serves 4.

CLAFOUTIS

(Pudding-like cake with cherries)

⅔ cup sifted flour
Pinch of salt
4½ tablespoons sugar
3 eggs
½ teaspoon vanilla
1 cup milk
2 tablespoons heavy cream
5½ tablespoons melted butter
1 pound dark cherries, pitted or drained

In a large mixing bowl combine flour, salt and sugar. In a small mixing bowl, slightly beat together eggs and vanilla. Add egg mixture to dry ingredients. With an electric mixer on medium, beat until incorporated. Add milk in a slow, steady stream and mix until well combined and mixture has formed a smooth batter. Scrape down sides of bowl with a spatula. Continue beating, adding cream and melted butter until well combined. With a large spatula carefully fold in cherries. Pour batter into a buttered 9½-inch porcelain tart pan. Bake 1 hour in a preheated 350°F oven and cool. Serves 6.

CREME RENVERSÉE AU CARAMEL

(Baked Caramelized Custard)

⅔ cup sugar
3 tablespoons water
1 quart milk
5 whole eggs
4 egg yolks
½ teaspoon vanilla
¼ cup sugar

In a heavy-bottomed saucepan dissolve sugar and water and cook over medium heat, constantly stirring. When sugar is golden, remove from heat and pour into a well-buttered 6-cup Charlotte mold or soufflé dish.

In a small saucepan heat milk. In a medium mixing bowl combine whole eggs, yolks, vanilla and sugar. With an electric beater, beat mixture lightly and gradually add hot milk. Strain mixture into Charlotte mold and allow to rest 10 minutes before baking. Set Charlotte mold in a large shallow pan. Pour enough hot water into pan to reach a depth of ½ inch. Bake uncovered in a preheated 325°F oven 50 minutes to 1 hour, until a knife inserted into center comes out clean. Remove custard from water bath and cool to room temperature. Refrigerate at least 6 hours before serving. To serve, dip mold quickly in hot water, then invert onto a serving dish. Serves 6.

TARTE AUX POMMES

(Caramelized Apple Tart)

1 cup flour
Pinch of salt
6 tablespoons unsalted butter, cold and cut into pieces
2 to 3 tablespoons water
¼ cup sugar
2 tablespoons butter
3 apples, peeled, cored and diced
¼ teaspoon vanilla
¼ teaspoon cinnamon

(Continued on page 118)



Ralph and Terry Kovel tell you where it's from and what it's worth



Q. I bought this table over twenty years ago. It has a removable marble top, two drawers and tiles across the back. Do you know its origin?

V.K.C.,
Cleveland Hts., OH

A. Your English washstand or serving table was made between 1870 and 1890 in the Japonesque style. The faux-bamboo legs and backboard are typical of many pieces produced in England during this period. Value: $850.

Q. My lamp has a bronze base and a shade made with sheets of mica. Please tell me its age and value.

F.H.,
San Francisco, CA



A. Your lamp, which shows Art Nouveau characteristics (flowing pattern on shade and base) as well as those of the Arts and Crafts style (square shade and straight base), probably dates from the early 1900s when the two periods overlapped. Mica, a heat-resistant mineral, was used in the best lamps at the time. The demand for any good Arts and Crafts lamp makes its value $2,500.

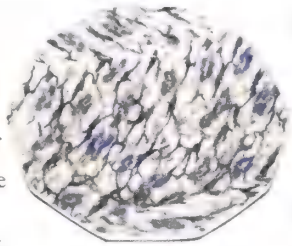
Q. Can you tell me about this piece of furniture made of bird's-eye maple?



Each drawer is dovetailed.

W.A.M.,
South Windsor, CT

A. You have an American Empire chest with an overhanging drawer, a design popular in the United States from 1820 to 1840. The grain of the veneer and the carved posts are details that give it a value of $1,800.



Q. My heavy pottery plate appears to be ironstone. The back is marked "No. 1, LP & Co." Can you tell me more about it?

P.K., NYC

A. Your plate was made by Livesley, Powell & Co. of Hanley, England—a company that produced ironstone from 1851 to 1865. The marbleized design was popular in England and America during the last half of the 19th century. The plate's value today is $75.

Q. What is the history of my jardiniere? It has a relief pattern of golfers with the markings "A.T. Wiley & Co. Montreal" and "Copeland Late Spode."

J.B., Tonawanda, NY

A. Copeland-Spode (as it is now called) made dark blue pottery with white golfing figures in the early 1900s. These were sold as golf trophies in many stores like A.T. Wiley of Montreal. Your jardiniere is now worth more than $1,600.



Q. Do you know the name of the pattern on



my glass pitcher and can you tell me its value?

A.H., Lebanon, PA

A. The white enameled decorations on your pitcher are characteristic of glass designed by Mary Gregory, a woman working in Massachusetts in the late 1800s. Glassware like yours, made from 1870 to 1910, has often been copied, but on the originals the children were always active—running or dancing. On new ones they simply sit or stand. An original pitcher is worth $195.



Q. When my grandfather bought a house in Saint Louis in 1890 he found this chair, painted white. The wood is rosewood but it has been stripped and refinished. What is it worth?

E.G.M.
Saint Louis, MO

A. Your chair, with its curved lines and carved back, is in a style known as Rococo Revival—popular in England and in the U.S. between 1880 and 1900. A chair that has been restored is worth $200.

To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—with a SASE to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. Furniture photographs should show the whole piece, and should be taken against a plain, pale background.


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MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL ARE AVAILABLE in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Ask about as many items as you wish—there is no charge for this call. Information about merchandise featured in this issue is available to April 1, 1993. All prices are approximate suggested retail.

GOTHIC ROMANCE

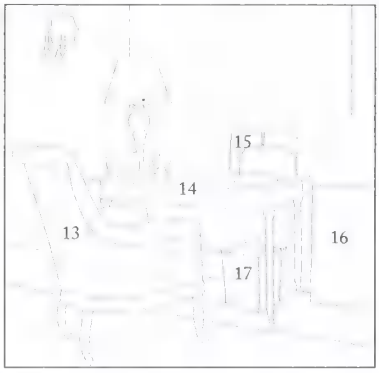
Pages 88 and 89

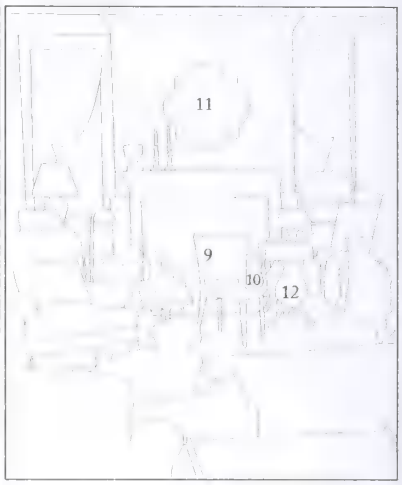
1. Two-Seater Sofa, Hickory Chair—$2,400
2. Fabric, Waverly (per yd.)—$12
3. Vase, Bergdorf Goodman—$250
4. Throw, ABC Carpet & Home—$295
5. Screen, Modern Age—$5,085
6. Large English Ottoman, Hickory Chair—$1,000
7. Blair Lounge Chair, Hickory Chair—$1,575
8. Gothick Accessory table, Hickory Chair—$750
9. Hepplewhite chair, Hickory Chair—$1,000
10. Fabric, Bennison (per meter)—$110
11. Mirror, John Rosselli Antiques—$2,100
12. Lyre End Table, Hickory Chair—$1,400

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13. Regency Library Chair, Hickory Chair—$1,000
14. Regency Bamboo Writing Table, Hickory Chair—$2,075
15. Collage, Katie Ridder Home Furnishings—$385
16. Print, W. Graham Arader III—$600
17. Wastepaper basket, Bergdorf Goodman—$450







READER INFORMATION

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER See Reader Information for page 68.

14 STYLE BEAT **Fancy Gothick Chair,** #6325-02, European Country collection by Mark Hampton, Dover finish, 35" h., 20" w., 19½" d., fabric #281-35, $675—Hickory Chair Company (M), PO Box 2147, Hickory, NC 28603; 704–328–1801. **Gothic bookcase,** 37" h., 26" w., 9" d., $700—Briger Design (M), 167 E. 65 St., New York 10021; for stores: 212–517–4489. **Gothic chair,** 39" h., 18" w., 16" d., $825—Indigo Seas (R), 123 N. Robertson Blvd., Los Angeles, CA 90048; 310–550–8758. **Arbury border,** designed by Jane Gordon Clark, 39" l., 2¼" w., $18.50; 5½" w., $23—Ornamenta (M), PO Box 784, London SW7 2TG, England; 011–44–71–584–3857. **Gothic tray table,** 24" h., 26" w., 20" d., $975; tray alone, $625—Slatkin & Co. (R), 131 E. 70 St., New York 10021; 212–794–1661. **Gothic Trellis** wallpaper, #W9008/046, Strawberry, 20½" w., 12" repeat; **Old Cairo** wallpaper, #9580/2, Yellow, 27" w., 25" repeat; **Gothick Fretwork** wallpaper, #9400/4, Turquoise, 27" w., 3½" repeat—Clarence House (T), 211 E. 58 St., New York 10022; 212–752–2890. **Gothic wall sconce,** $445—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212–772–3320. **Perth side chair,** Thomasville's Country Inns and Back Roads Collection, McCheck fabric by Waverly, 37" h., 23" w., 21" d., $340—Thomasville Furniture (M), PO Box 339, Thomasville, NC 27360; 800–225–0265. **Gothic cabinet,** #8035, the Stately Homes Collection, 86" h., 46½" w., 16½" d., $7,490—Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616–361–7321.

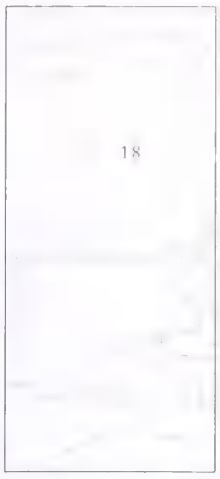
Page 16: **Library table,** 29" h., 22" w., 54" l., $732—The Whimsey Shoppe (R), 2923 North Henderson, Dallas, TX 75206; 214–824–6300. **Adrienne Vittadini's wallpaper and decorative fabric collection** for Gramercy—F. Schumacher & Co. (T), 939 Third Ave., New York 10022; for stores: 800–552–9255. **Wicker chair,** 37" h., 21" w., 19" d., $239—Maison et Café by American Rag Compagnie (R), 148 South La Brea Ave., Los Angeles, CA 90036; 213–935–3157. **Urn,** Free Flow, 19" h., 15½" w., $475—for stores: Jonathan Nash Glynn D'art Studios, 281 W. 11 St., New York 10014; 212–242–3100. **Chair,** in Woolrich plaid blanket, $240—Mongerson Wunderlich (R,MO), 701 North Wells St., Chicago, IL 60610; 800–275–1292. **Floorcloth,** $25/sq. ft.—by Benjamin Jennings, 543 West Wesley Rd. NW, Atlanta, GA 30305; 404–355–2880. **Verdigris Coat Rack,** $465—Emilio Robba (R), 521 Madison Ave., New York 10022; 212–319–5766. **Velvets,** Lafayette, 55" w.—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–752–9588. **Console,** 32" h., 15" w., 5' l., $850; **Ethel chair,** 17", 18" w., 38" h, $400—Postmark (R,MO), 445 Sutter St., San Francisco, CA 94108; 415–788–7678.

Page 18: **Chrome salad servers,** #144347, $12.95/set—Conran's Habitat (R); 800–3–CONRAN. **Metropolitan toaster,** #T245, $28.98—Black & Decker (M), 6 Armstrong Rd., Shelton, CT 06484; 203–926–3000. **Cheese cellar with grater,** Mister Meumeu, by Philippe Starck, 8" x 3¼" x 5¼" h., $100—Modern Age (R), 121 Greene St., New York 10012; 212–477–2224; for stores: The Markuse Corp., 617–932–9444. **The Island Hideaway,** bottom unit, 39" x 23" x 36"; top unit, 34" x 21" x 32"—Maine Cottage Furniture (M,R), Lower Falls Landing, Yarmouth, ME 04096; 207–846–1430. **Gourmet Work Table,** #GWT 3060, 70" h., 60" w., 30" d., with pot rack, #GPR60, 34" h. without pot rack, maple top, 2¼", $1,700—Taylor Woodcraft (M), PO Box 245, Malta, OH 43758; 614–962–3741. **Island Work Table,** James River Country Kitchen collection, base only #2810–30, 34½" h., 49½" w., 23½" d., with butcher block top #2811–30, 36" h., 52" w., 26" d., $2,500 with top—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; 704–328–1801. **Recycling bin,** Poplar, $295—Modern Age, see address above; for stores: Haute House (M), 1428 Danby Rd., Ithaca, NY 14850; 607–273–9348. **Espresso machine,** Il Futuro Junior, #868, $80—Krups (M), 7 Reuten Dr., Closter, NJ 07624; 800–526–5377.

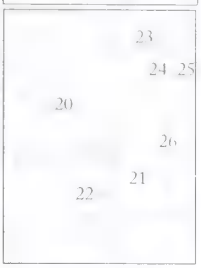
26 DESIGN WATCH *Flowers,* by Linda Burgess (Clarkson N. Potter, $23); 800–733–3000. "Joined Colors: Decoratio and Meaning in Chinese Porcelain," Jan. 31–Nov. 28– Arthur M. Sackler Gallery, 1050 Independence Ave. SW Washington, DC 20560; 202–357–2700. **Flowerpots** Patrick Jefferson, 572 Kings Rd., London SW6 2DY England; 011–44–71–371–9088. "In and Out of th Garden," Feb. 2–Apr. 30—Wave Hill, Independence Av and 249 St., Bronx, NY 10471; 212–549–3200. Edgar Kaufmann Office by Frank Lloyd Wright—Victoria a Albert Museum, South Kensington, London, SW7 2R England; 011–44–71–938–8500. *Highboy,* $450; *Enter a Sign In, Please,* $225—Brett Landenberger, 2707 Judah S San Francisco, CA 94122; 415–664–8015.

41 BELLISSIMO FELISSIMO **Felissimo** (R), 10 W. 56 S New York 10019; 212–956–4438. *Designer:* **Clodagh Desi International,** 365 First Ave., New York 1001 212–673–9202.

58 AMERICAN TRADITION WITH A NEW ATTITUDE *Pa 58 to 67: Architecture firm:* **Shelton, Mindel & Associat** 216 W. 18 St., PH, New York 10011; 212–243–39 *Partners in charge:* Peter Shelton, Lee F. Mindel. *Proj architects:* Reed Morrison, Michael Gray. *Landscape archit* Nancy Haseley, 235 W. 22 St., New York 10011; 21 827–0420. *Contractor:* Precision Carpentry & Constructi Inc., 14 Madison St., Newark, NJ 07105; 914–337–90 **House size:** 7500 sq. ft. **Lot size:** 2½ acres. *Exterior materi* Wood frame, shiplap, shingles, board and batten. Ro cedar shingle. Custom-size double-hung front window Marvin Windows (M), Warroad, MN; 800–346–51 **Window wall** facing the back; **doors,** custom—both fabri ed by Precision Carpentry, see address above. **Floors:** liv and dining rooms, cherry wood herringbone; bedroo cherry wood; entryway, hall and courtyard, Mountain M Quartzite; kitchen, poured terrazzo. **Cabinets,** lacquer cherry wood, custom; **fireplace,** living room and study, pa ed wood, custom—fabricated by Precision Carpentry, address above. **Lighting,** custom; back ceiling lights sconces by Poulsen—M.S.K. Illumination, 969 Third A New York 10022; 212–888–6474. **Hardware,** Bald (M)—Kraft, 306 E. 61 St., New York 10021; 2 838–2214. **Kitchen countertop,** Verde Issore marb through contractor. *Kitchen appliances:* **Refrigerator**—





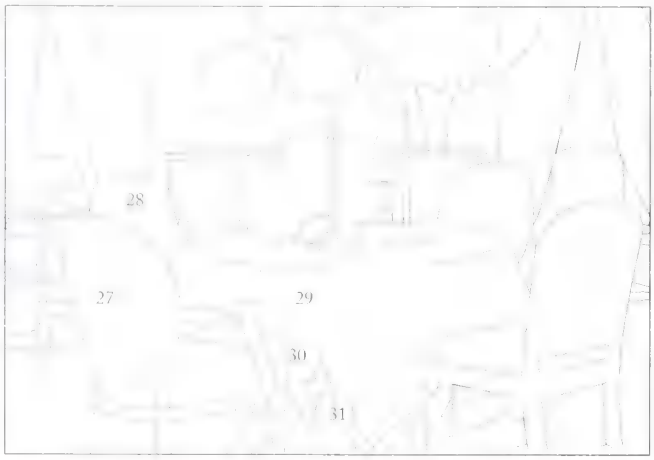


ge 91

8. Gothick Bookcase, Hickory Chair—$5,500
9. Edwardian Three-Tier Table, Hickory Chair—$2,075
0. Platter, Bergdorf Goodman—$55
1. Teacup and saucer, Wedgwood—$205
2. George III Sideboard, Hickory Chair—$4,000
3. Tray, Bergdorf Goodman—$155
4. Coffeepot, Bergdorf Goodman—$95
5. Plate, Bergdorf Goodman—$45
6. Birdcage, Betty Jane Bart—$2,500

Pages 92 and 93

27. Wheelback armchair, Hickory Chair—$875
28. Gothick side chair, Hickory Chair—$750
29. Meri Diem tablecloth, Bergdorf Goodman—$350
30. Meri Diem tablecloth, Bergdorf Goodman—$425
31. Scroll pedestal table, Hickory Chair—$2,000



ll out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the ebruary issue is available to April 1, 1993. Please allow 30 days for processing. This House Beautiful reader service is free.

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o Freezer Co., Inc. (M), PO Box 44130, Madison, WI 744-4130; 800-222-7820. **Range; oven**—Gaggenau (M), University Ave., Norwood, MA 02062; 617-255-1766. *Bathroom:* **Sink; bathtub**—American Standard, 1 Centennial za, PO Box 6820, Piscataway, NJ 08855; 908-980-3000 800-821-7700. **Fittings**, the Madison Series by rnbracht—Kraft, see address above. **Upholstered furni-e:** hall benches; bedroom benches and lounge chair; 4 irs and ottoman in living room; sofas in family room—elton, Mindel & Associates for Jack Lenor Larsen (T), E. 59 St., New York 10022; 212-674-3993. **Rugs** by elton, Mindel & Associates for V'Soske (T), 155 E. 56 New York 10022; 212-688-1150. **Wallpaper** in master room, Henley Stripe—Clarence House (T), 211 E. 58 New York 10022; 212-752-2890.

A FRENCH ENLIGHTENMENT *Pages 68 to 77:* **Richard well! Neas**, 1204 Third Ave., New York 10021; 2-772-1878. *Living room:* **Wall covering fabric**, Rivoli, 3460. *Dining room:* **Blue-and-white fabric**, Velay Plaid en Print, #72982.04. *Master bedroom:* **Kandahar Print**, 72303.00. *Guest bedroom:* **Fabric**, Mexicali, #65630.01. *all bedroom:* **Green and white check fabric**, Emmillion oven Check, #80184.02. All fabrics by Brunschwig & Fils , 979 Third Ave., New York 10022; 212-838-7878.

PAINT AND PASSION *Pages 78 to 81:* **Ken Kelleher**, YX (R,T), 30 Ipswich St., Boston, MA 02215; -262-2060; by appointment only. **Aesop's Fable print m screen**, 78" h., 74" w., $1,575; **Etruscan print room en**, 78" h., 74" w., $2,100; **white diamond Empire screen**, h., 74" w., similar available; **Petrarch console**, 2-legged, h., top 14" x 29", $775; **Roman Foliage screen**, by panel, le panel, 78" h., 18" w., $665/per panel; **Architectural lies print room screen**, 3 panels, 78" h., 68" w., $1,575; **an Garden print room screen**, 78" h., 45" w., 2 panels, 00; **Garland tea tables**, 31" h., top 16" sq., $710/ea.—ugh STYX, see address above. **Italian mirror**, similar lable—Riverbank Antiques (R), Rt. 1, Wells, ME 04090.

GOTHIC ROMANCE *Pages 88 to 93: Designer:* **Robert K. is**, 699 Madison Ave., New York 10022; 212-755-1557. *ing room:* **Two-seater sofa**, European Country collection Mark Hampton for Hickory Chair, #6300-44, outside " h., 74" w., 34" d., seat ht., 17½", arm ht. 23", $2,400 M)—Hickory Chair Co. (M), PO Box 2147, Hickory, 28603; 704-328-1801. **Upholstery fabric**, Parchment, 5402, $12/yd.—Waverly (M), 79 Madison Ave., New York; 800-423-5881. **Tight-back Blair Lounge Chair**, #6071-21, outside, 38" h., 34" w., 34" d., inside 23½ h", 21" w., 21" d., seat ht. 18", arm ht. 24½"; **upholstery fabric**, 177-81, $1,575; **large English Ottoman**, #6312-89, $1,000; both from the European Country collection by Mark Hampton for Hickory Chair—Hickory Chair Co., see address above. **Fabric**, Erin, #49 in natural—Anju Woodridge (M), 295 Fifth Ave., New York 10016; 212-889-7000. **Gothick Accessory Table**, European Country collection by Mark Hampton for Hickory Chair, black with gold, #6522-60, $750; maple, 24" h., 21" w., 13" d.—Hickory Chair Co., see address above. **Curtain fabric**, Jane, straw on sand, #WCF-654-KA-31—Hinson & Company, 979 Third Ave., New York 10022; 212-688-5538. **Side table**, $2,400; **porcelain cornucopia**, $600/pr.—John Rosselli International (T), 523 E. 73 St., New York 10021; 212-722-2137. **Small faux-ivory covered jar**, $180; **yellow pillow**, $130—Katie Ridder Home Furnishings (R,T), 944 Lexington Ave., New York 10021; 212-861-2345. **Large clear vase**, $250; **tray** (stand not shown), $2,800—Bergdorf Goodman (R), Fifth Ave. at 57 St., New York 10019; 212-753-7300. **Throw**, Swiss, $295; **sisal carpet**, Boucle natural, 10' x 13' #29657, $450—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Screen** by Philippe Starck, 75" h., 59" l., 1" d., $5,085—Modern Age (R), 123 Wooster St., New York 10013; 212-966-0669. **Teaset; reading lamp**—private collection. *Living room:* **Cane Seat Hepplewhite Pull up Chair**, European Country collection by Mark Hampton for Hickory Chair, #6309-16, outside 35" h., 22" w., 22" d., inside, 18, 12" h., 20" d., seat ht. 23", arm ht. 29½" h., $1,000—Hickory Chair Co., see address above. **Seat fabric**, Morocco, $110/meter—Bennison Fabrics, (R,T), 76 Greene St., New York 10012; 212-941-1212. **Lyre End Table**, The Mark Hampton collection for Hickory Chair, #5119-06, Regency finish, $1,400—Hickory Chair Co., see address above. **Wallpaper**, grained, from Plains Collection W24—Osborne & Little, Inc. (T), 65 Commerce Rd., Stamford, CT 06902, 203-359-1500. **Damask pillow**, 9000 1WP Gold, $160—ABC Carpet & Home, see address above. **Folio stand**, $9,800—W. Graham Arader III (R,T), 29 E. 72 St., New York 10021; 212-628-3668. **Cream-colored plate**, $50/ea.; **white plant pot**, $175; **pitchers**, $75-$95; **candleholder**, $55; **Anichini throw**, $275—Bergdorf Goodman, see address above. **Niermann Weeks planter**, $820; **Gothic-style mirror**, 33" square, $2,100—John Rosselli Antiques & Decoration Ltd. (T), 255 E. 72 St., New York 10021; 212-737-2251. **Black temple jar lamp**, $1,200—John Rosselli International, see address above. **Basket; drawing**—private collection.

Pages 90 and 91. **Regency Bamboo Writing Table**, faux bamboo, European Country collection by Mark Hampton for Hickory Chair, #6211-19, $2,075; **Regency Library Chair**, #5012-51, The Mark Hampton Collection for Hickory Chair; **fabric**, 230-71, $1,000—Hickory Chair Co., see address above. **Black and gilt ribbed lamp**, $1,800; **sun sconces**, $3,000/pr.; **tramp art box**, $1,050—John Rosselli, see address above. **Collages**, KR63, $385/ea.; **ivory jar**, $180/ea.—Katie Ridder Home Furnishings, see address above. **Framed print**, *The Entrance into the Chapter House at Southwell.... Winterton, Lincolnshire: 1809*, 28½" x 25", matted, $600—W. Graham Arader III, see address above. **Wastepaper basket**, $450—Bergdorf Goodman, see address above. **Stationery; desk accessories**—Mrs. John L. Strong Company (R), 699 Madison Ave., New York 10021; 212-838-3848. **Cut paper collage**—by Richard Giglio (M), 2231 Broadway, New York 10024; 212-724-8118. **Gothick Bookcase**, 6721-70 (top), #6723-70 (base), 85" h., 44" w., 19½" d., Dover, $5,500; **Edwardian Three-Tier Table**, #5101-21, both from the European Country collection by Mark Hampton for Hickory Chair, $2,075—Hickory Chair Co., see address above. **Wedgwood plates** in white with black and gold trim, 18th-c., $600; **reproduction majolica leaf plates** in yellow, $125/ea.; **Wedgwood plate**, 18th c., $450—John Rosselli Antiques & Decoration, see address above. **Reproduction majolica plates** in gold, $10/ea.—ABC Carpet & Home, 888 Broadway, New York 10003; 212-473-3000. **Needlepoint rug**, #02-294, 17'8" x 12'3", $180,000—F.J. Hakimian (R,T), 136 E. 57 St., New York 10022; 212-371-6900. **Seals**, $3,000—Judy Cormier (R,T), 16 E. 73 St., Ste. 4F, New York 10021; 212-517-3993. **Teacup**, Ulander Powder Ruby, $135/ea.; **saucer**, $70/ea.—Wedgwood (M); for stores: 800-677-7860. **Gothic platters**, $55; **tray**, class 867, #129946, $325; **creamware tray**, $155; **small creamware plates**, $45; **creamware coffeepot**, $95—Bergdorf Goodman, see address above. **George III sideboard**, The Mark Hampton Collection for Hickory Chair, #5234-21, Med. Regency finish, $4,000; **Gothick side chair**, #6321-02, $750—Hickory Chair Co., see address above. **Upholstery**, #3200, check stripe, color #10: Cream & Butterscotch—Donghia (T), 979 Third Ave., New York 10021; 800-366-4442. **Birdcage**, $2,500—Betty Jane Bart (R,T), >

1225 Madison Ave., New York 10128; 212-410-2702.

Pages 92 and 93. **Curtain fabric**, Dublin, color #14, Saffron—P. Kaufman (T), 51 Madison Ave., New York 10010; 212-686-6470. **Scroll pedestal table**, #6741-60, 29½" h., 48" d., $2,000; **Wheelback armchair**, #6315-01, $875—Hickory Chair Co., see address above. **Tole lantern**, $1,200—John Rosselli Antiques & Decoration, see address above. **Tablecloths**, Meri Diem, $425; solid, $350; **vase**, $345—Bergdorf Goodman, see address above. **Silver bowl; candleholders**—private collection.

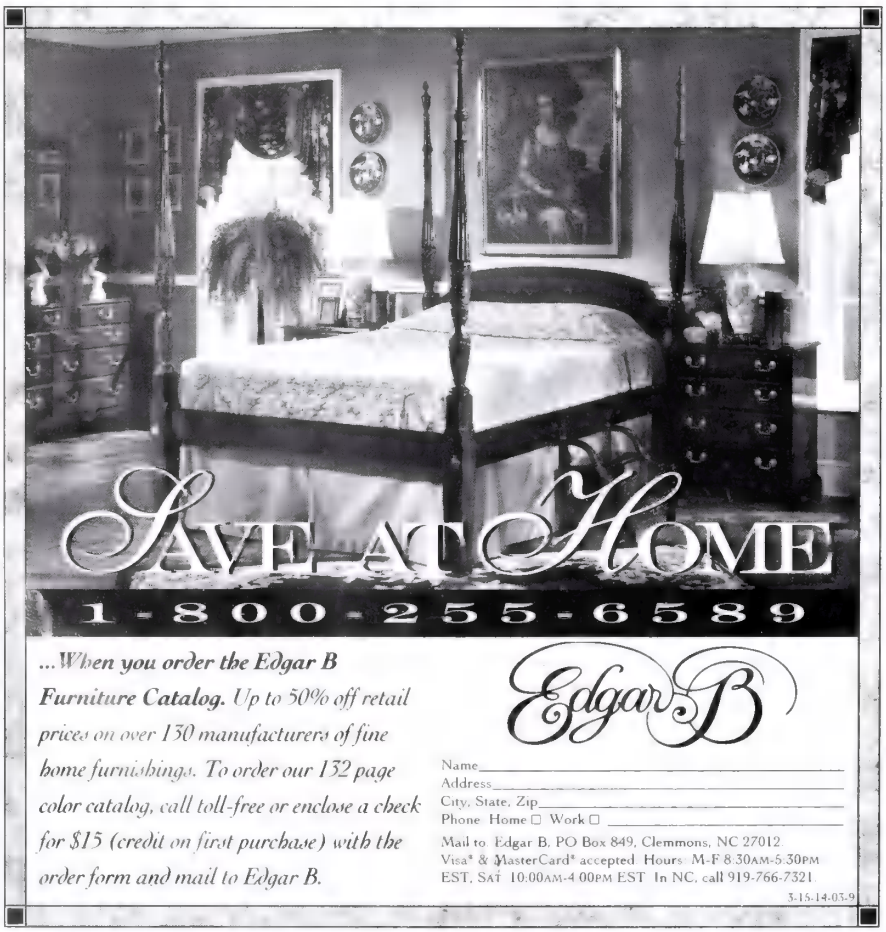
94 CAPRICCIO IN CALISTOGA *Pages 94 to 99. Muralist:* **Carlo Marchiori**, 357 Frederick St., San Francisco, CA 94117; 415-564-6671. *Architects:* **Paul Bonacci/Lucy Schlaffer**, ARQ Architects, 172 Pepperrell Rd., Kittery Point, ME 03905; 207-439-5286.

100 PERSONAL KITCHENS *Pages 100 and 101. Designer:* **Gene Reed**, 75 South Broadway, Nyack, NY 10960; 914-358-3750. **Refrigerator**—Sub-Zero Freezer Co., Inc. (M), PO Box 44130, Madison, WI 5377-4130; 800-222-7820. **Similar furniture and accessories**—through Gene Reed, see address above.

Pages 102 and 103. **Refrigerator**—Sub-Zero, see address above. **Sink**—Elkay, 222 Camden Court, Oak Brook, IL 60521; 800-223-5529. **Dishwasher**—KitchenAid, 701 Main St., St. Joseph, Michigan 49085; 800-422-1230.

Pages 104 and 105. Designer: **Fu-Tung Cheng**, Cheng Design and Construction, Inc., 2806 San Pablo Ave., Berkeley, CA 94702; 510-849-3272. **Cabinets**, Bill Guba & Chris Tong—Guba-Craig Woodwork & Design, 1500 Park Ave., Ste. C-12, Emeryville, CA 94608. **Range**, Huskey Hot Plate—Wolf Range Co., 19600 S. Alameda St., Compton, CA 90221; 800-366-WOLF. **Dishwasher**, Asea—Asko (M), 903 N. Bowser, Ste. 200, Richardson, TX 75081; 214-644-8595. **Refrigerator**—Sub-Zero, see address above. **Under-counter refrigerators**—GE, Dept. HB, 4700 Allmond Ave., Louisville, KY 40209; 800-626-2000.

Pages 106 and 107. **Interior Visions Showhouse and Gardens**, 40 Kirby Ln., Rye, NY 10580; 914-967-6964. *Designer:* **Florence Perchuk Ltd.**, 127 E. 59 St., Ste. 201, New York 10022; 212-932-0441. **Cabinet fabrication**, by Florence Perchuk Ltd., see address above. **Painter**—Johnny Torrico (R,T), 50-12 46 St., Woodside, NY 11377; 718-937-6254. **Metal chairs**—Howard Kaplan Antiques (R), 727 Broadway, New York 10003; 212-674-1000. **Lighting**—City Knickerbocker (R,T), 781 Eighth Ave., New York 10036; 212-586-3939. **Cornucopia and wreath**—by Christina Orsi and Worth Sandler (R,T), 132 Washington St., South Norwalk, CT 06854; 203-852-9449. **Tiles**—custom by Worth Sandler, see address above. **Range**—Viking Range (M), PO Drawer 956, Greenwood, MS 38930; 601-455-1200. **Dishwasher**, Asko—D'Elia Associates, Inc. (R,T), 330 E. 59 St., New York 10022; 212-753-5346. **Countertop material**, Gibraltar—Ralph Wilson Plastic Co. (R,T), 600 S. General Bruce Dr., Temple, TX 76504; 800-433-3222. **Fabricator for counters**—Solid Surface Technique, Inc. (R,T), 432-436 Fairfield Ave., Stamford, CT 06902; 203-358-9757. **Floor tile**—Armstrong World Industries (R,T), PO Box 3001, Lancaster, PA 17604; 800-233-3823. **Floor**—installed by Mattice Custom Floors & Window Treatments (R,T); 203-371-4091. **Fabrics**—Carleton V Ltd. (T), 979 Third Ave., New York 10022; 212-355-4525. **Drapery fabricator**—Designway (T), 27 E. 21 St., New York 10010; 212-254-2220. **China & glassware**—Conran's Habitat (R,T), 160 E. 54 St., New York 10021; 212-371-2225. **Pot rack**—Howard Kaplan Antiques, see address above. **Prints**—Guild Antiques (R,T), 384 Greenwich Ave., Greenwich, CT 06830; 203-869-0828. **Three-Tier basket; vase and picture**—Henri Burton (R), 382 Greenwich Ave., Greenwich, CT 06830; 203-661-8529.



Continued from page 113

2 apples, peeled, cored and sliced
4 tablespoons apricot jam, heated and strained
Confectioners' sugar, sifted

Make pastry: In a food processor fitted with a steel blade, combine flour and salt. Process for 2 seconds. Add butter and process until mixture resembles cornmeal. Add water and process about 3 seconds. Stop machine immediately when mixture starts to form a ball. Remove dough, wrap in plastic wrap and chill at least 1 hour.

Roll out chilled dough and line an 8-inch tart ring. Chill while preparing filling.

Prepare filling: In a 2-quart saucepan add sugar and place over medium heat, stirring constantly, until sugar is melted and straw colored, about 8 to 10 minutes. Add butter and diced apples. Cook, stirring occasionally, for 10 minutes until apples are softened. Any hard lumps of caramel will dissolve as apples cook. Add vanilla and cinnamon and mix well. Remove pan from heat and cool.

Spread caramelized apples over chilled dough in tart pan. Place concentric circles of sliced apples over caramelized apples and bake in a preheated 425°F oven 30 to 35 minutes. Remove from oven, place on a serving platter and lift off tart ring. Brush top with melted apricot jam and dust edge of pastry with confectioners' sugar. Serve either warm or cool. Serves 6 to 8.

DELICE AU CHOCOLAT
(A bittersweet chocolate génoise)

8 ounces bittersweet chocolate, broken into pieces
8 tablespoons unsalted butter
8 eggs, separated
1 cup sugar
½ teaspoon cream of tartar
Pinch of salt
5 tablespoons flour
Confectioners' sugar, sifted

Generously butter a 9-by-2-inch round baking pan and set aside.

In the top of a double boiler, melt together chocolate and butter. Stir gently to combine. Set aside and allow to cool.

In a mixing bowl beat egg yolks and sugar with an electric mixer on high speed for 3 to 5 minutes until thick and yellow. Set aside.

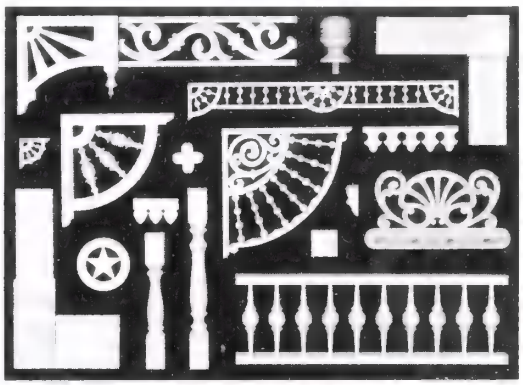
In a stainless steel or copper bowl combine egg whites, cream of tartar and a pinch of salt. Beat with a whisk or an electric beater until stiff peaks form. Gently fold egg yolk mixture into egg whites. When combined, fold in melted chocolate and flour.

Pour batter into cake pan and bake in preheated 350°F oven 25 minutes. The cake should look dry and its surface cracked. It should be moist and soft inside.

Remove cake from oven and let rest at least 15 minutes. Turn out onto a serving platter. Dust top generously with confectioners' sugar and serve. Serves 6. ■



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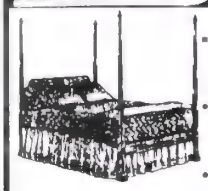
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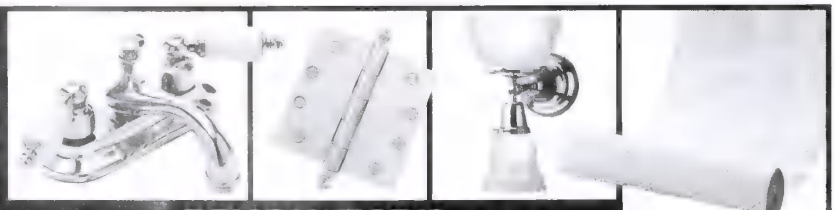


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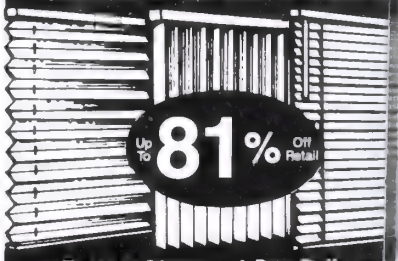
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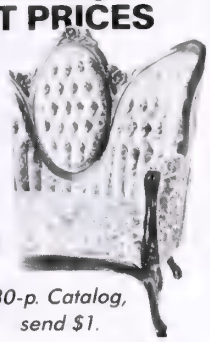
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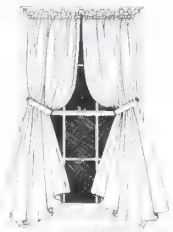
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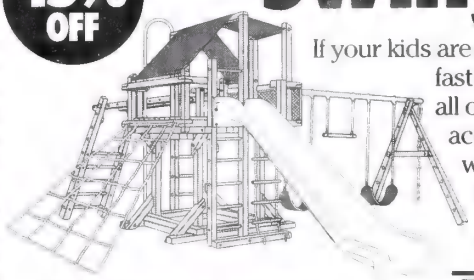
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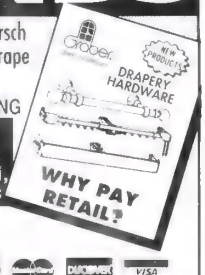
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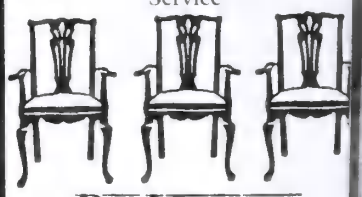
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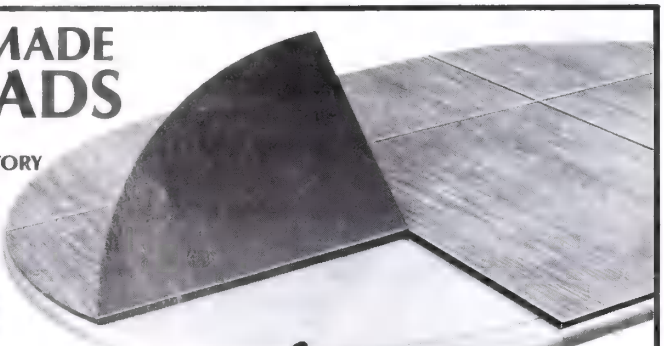
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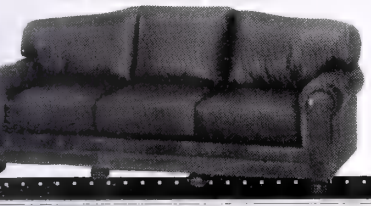
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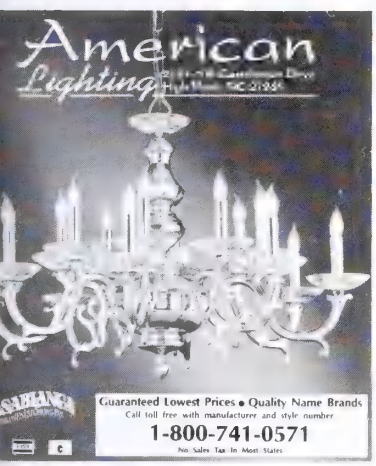
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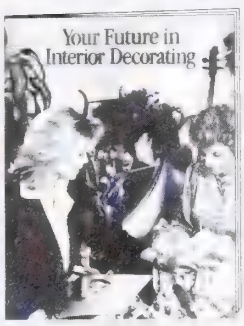
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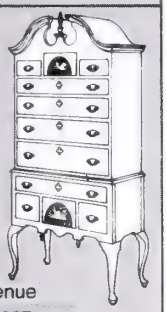


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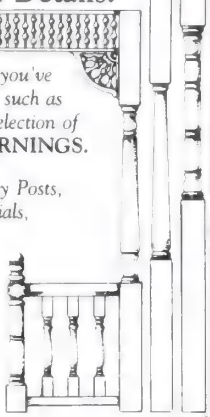
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Once a bookworm...

BY DEE HARDIE

When I was younger I read to be educated; now I read to be entertained. Does that make me a lightweight? I hope not. Perhaps over the years the chapters of my own life have taught me, for better or worse, more than the pages of literature could. But my favorite books are still my dear friends, now and forever.

A great part of my childhood was spent in a small New England library. It was where I felt most comfortable, far more than in school. If I wasn't spending afternoons reading on the floor between the stacks in the library, I was reading by flashlight at night between the sheets of my bed. Bed is still where I read most often, but I no longer have to go undercover.

In my senior year of high school my English teacher changed my life. She always came to class wearing a droopy cardigan and carrying a satchel of books, looking something like a bag lady, but she introduced me to John Galsworthy's *Forsyte Saga*. I knew immediately that I wanted to be an English major in college.

While I studied Shakespeare, Thackeray and Dickens at Skidmore, I relaxed with my heroes E.B. White, James Thurber and Ogden Nash. I even wanted to write my senior thesis on the latter three, but the academic establishment said these men hadn't been around long enough. In retaliation, I wrote on fallen women of 19th-century literature—Tolstoy's Anna Karenina and Flaubert's Emma Bovary. I titled it "Ladies-in-Waiting," and somehow I managed to graduate.

Quite a few years later I found myself sitting next to Ogden Nash, the humorist poet, at a dinner in Baltimore.

A friend once told me that after love, book collecting is the most exhilarating sport, and I think she might be right

I was the happiest woman in the room. We talked about books, and in a spurt of excitement marked by a wave of my right hand, I knocked over a glass of red wine on the white tablecloth. I was horrified, but Mr. Nash quickly put *his* napkin over the stain and said something about never crying over spilt St.-Emilion '64. "This wine is fine," he said. "Have another glass." He was a real gent. We met again now and then at his daughter Linell's house, and I treasure the books he gave me.

His books sit in a bookcase in our bedroom next to two special collections I have been gathering. A friend once told me, "After love, book collecting is the most exhilarating sport of all." I think she might be right. It has been such a thrill locating, from London to San Francisco, the out-of-print books of P.G. Wodehouse and Angela Thirkell, both of whom wrote fiction about English country people. I now have 87 Wodehouses and 28 Thirkells.

I must confess I haven't read them all, although I plan to do so, chronologically. As Winston Churchill, another of my favorite authors, wrote, "If you cannot read all your books, at any rate handle, or fondle them. Arrange them on your own plan so that if you do not know what is in them, at least you know where they are."

Our books are everywhere. Walking around Thornhill I realize we have them in every part of the house except the dining room. We need more book space, and that might be the place. I once saw it done—a dining room with walls of books—and it was the most inviting room I ever entered.

Our grandchildren are avid readers. I like to think it's in the genes, but the other day Albert, ten, asked me if I knew what a thesaurus was. Reading it was actually his homework that evening, so I owe a salute to his teacher. I have always given the children books as gifts, and when Edith, just nine, was younger I filled one shelf of her bookcase with *Charlotte's Web*, *Stuart Little*, *The Velveteen Rabbit*, *The Wind in the Willows*. And of course *Alice's Adventures in Wonderland*, which I even signed. Edith is thrilled to have a book "autographed" by Lewis Carroll. Wouldn't you be? ■

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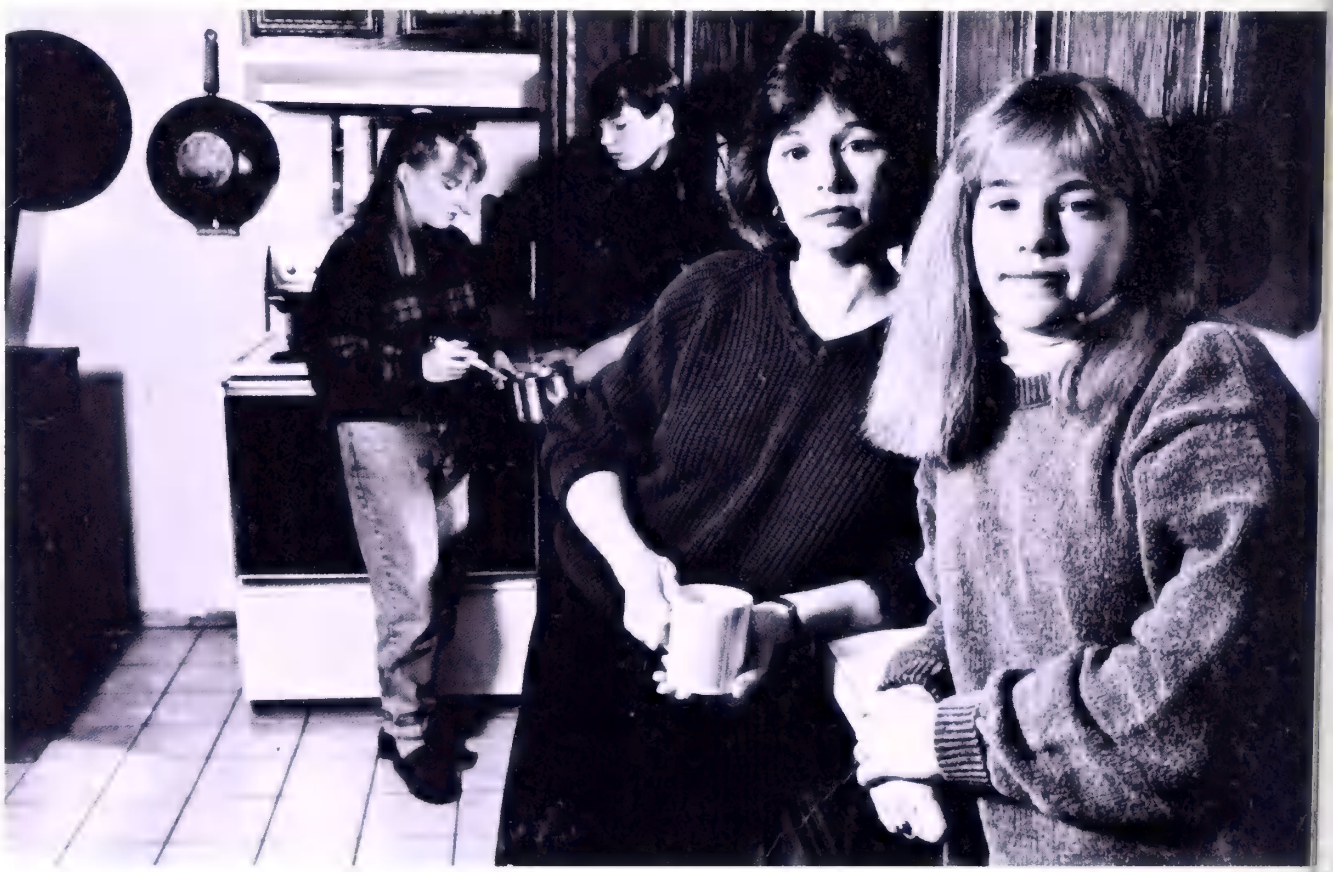
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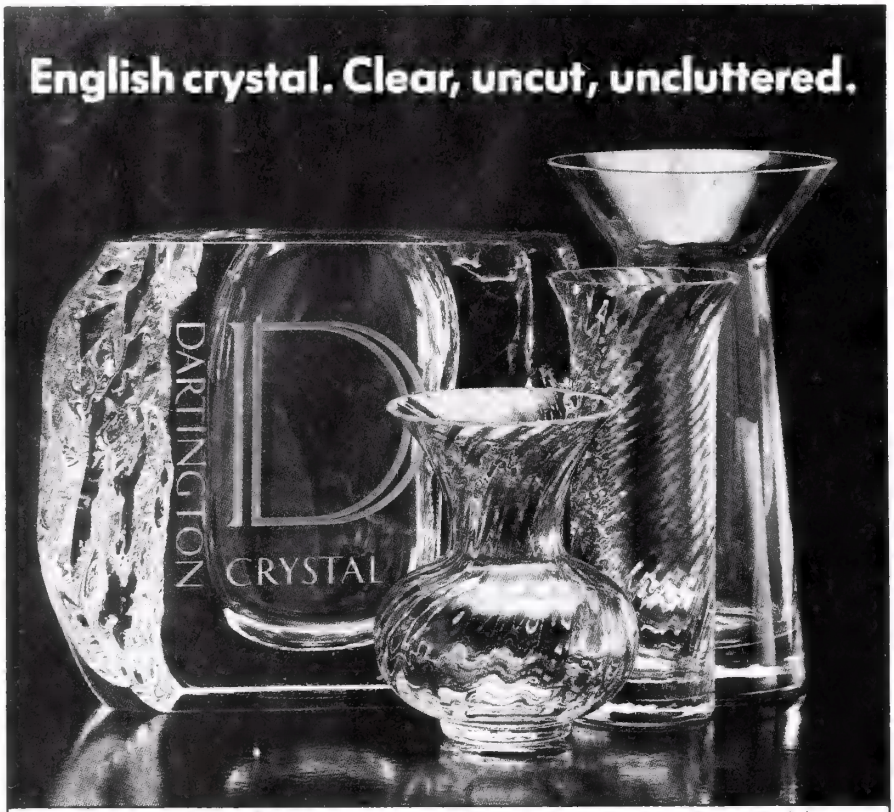
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ON THE COVER:
A tall, rounded bay window brightens the living room of a new shingle-style house by Carl D'Aquino built in a seaside town on eastern Long Island, New York. Both the pedestal table and the clock are painted, as are many pieces in the eclectically furnished interior. See page 94. Photograph: Kari Haavisto.

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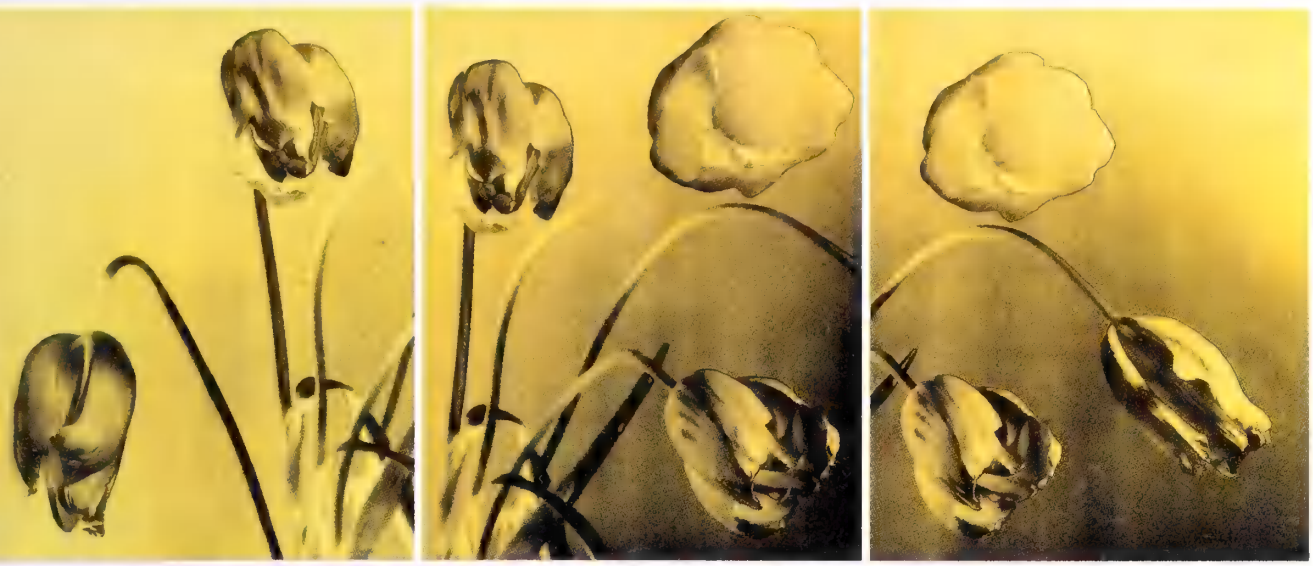
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Flower child

Y K. E. SMITH

Flower bulbs are to me what the seed pods of the *papaver somniferum* are to opium addicts. They make me rget my cares. I can never have enough.

I come by this addiction naturally. I grew up on the coast Ocean County, New Jersey, in the forties and fifties, when was still possible to call it the Garden State without rolling ur eyes. Both my parents loved flowers, and because we equently went on vacation during the summer, spring-owering bulbs were their plants of choice. My father did e work and my mother did the picking. He referred to her th both affection and consternation as The Grim Reaper. ut what the garden lost, the house gained.

In the spring, my mother saw to it that every room had at ast one bouquet. Some visitors complained that the heady ent of the hyacinths (followed in due course by the narcis-s, then the lilies) gave them headaches, that it was funereal. t as a child I had different associations. One of my earliest emories is of falling asleep on the soft blue carpet, a slice of n warming my shoulders, the fragrance of my mother's vest wafting into my nose.

The planting of those bulbs was a fall ritual as exciting to as carving a jack-o'-lantern. When the weather was ht—cool blue-sky days with colored leaves still on the es—my father and I hauled burlap bags, bushel baskets d old nylon stockings full of bulbs out of the cellar and o the garden. It delighted me to think that these brown, flaky balls would turn into flowers. Why my father didn't wear a proper hat while gardening I couldn't tell you. Instead he donned a handkerchief, knotted at all four corners to fit his head. The only special gardening paraphernalia I had were my own small-sized gloves, and when my father pulled his on too, I felt we were as important as a team about to perform life-saving surgery.

My father, generally a flexible, congenial sort, had an undeviating procedure for planting bulbs. First, he dug a hole, the depth checked by notches on the trowel—five inches for tulips, two inches for crocus, and so on. Next he put in a handful of dead leaves for root nourishment, and a mothball or two to repel rodents. Finally I was allowed to press the bulb into its leafy nest, pointed end up, and cover it with dirt. Unlike our burials of dead canaries, cats, and goldfish, this was a beginning.

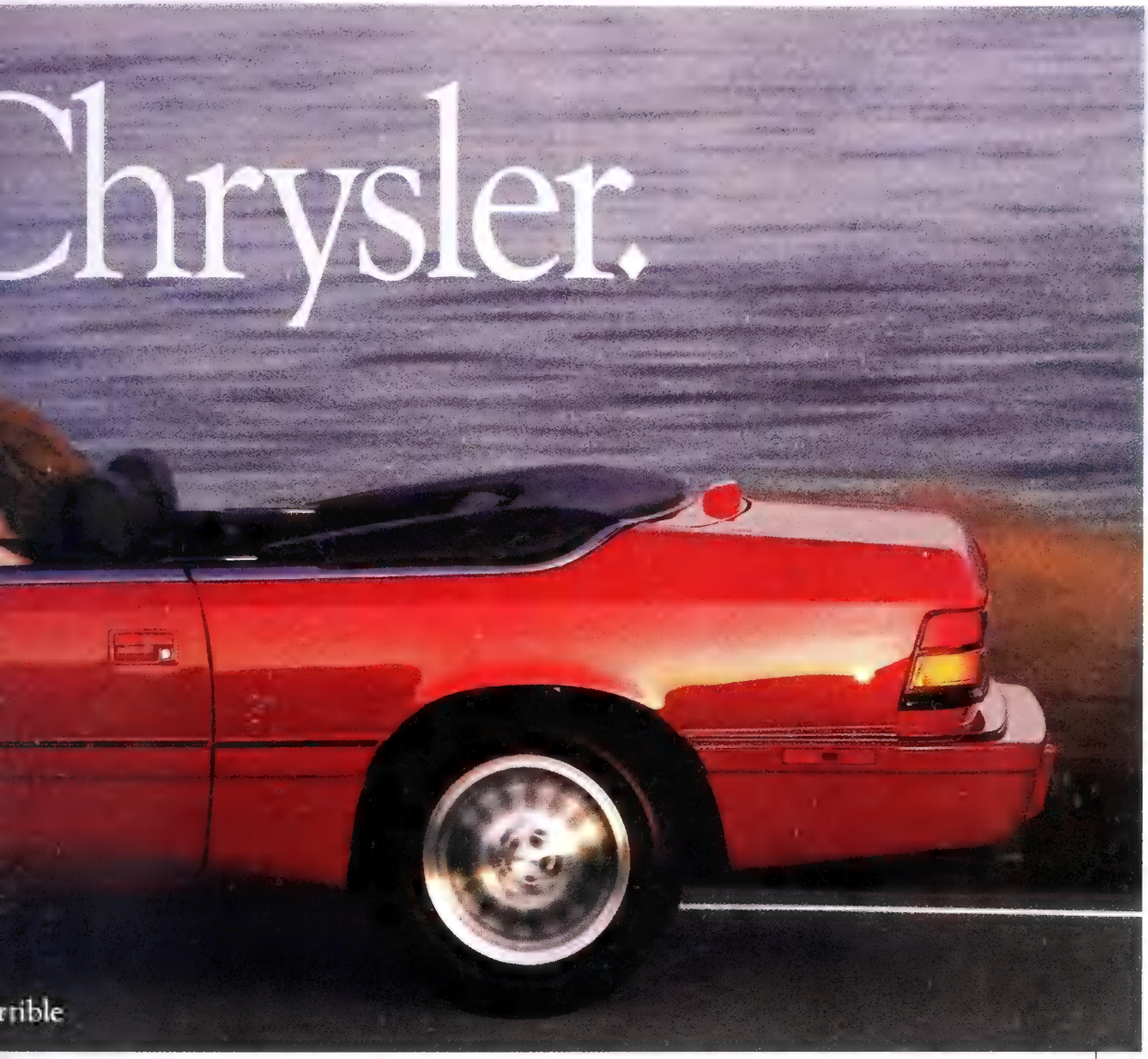
Halloween was our usual cutoff date for planting bulbs. After that, the roots might not have time to develop before winter set in. But one Thanksgiving vacation I arrived home from college in the early afternoon, expecting to find my father taking his customary nap. When I couldn't find him in the house, I went outdoors and spotted him at the far end of the garden. He stood still, handkerchief on head, leaning on some sort of pole, as obviously sapped of strength as Millet's *Man with a Hoe*. He didn't notice me, and began to struggle with what turned out to be a posthole digger. When the hole was deep enough, he reached into a wheelbarrow and dropped dead leaves, mothballs, and a flower bulb from on >



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high, the way children in those days dropped clothespins into a glass milk bottle at birthday parties. I watched, appalled. It was my first inkling of my father's heart condition—one that not only made bending forward painful, but was also life-threatening. I was shaken by this glimpse into my father's new fragility, but he was jubilant as he walked up the path to greet me. It had taken longer this year, he said, but the bulbs were finally in.

Ten years before, my first attempt at planting on my own had made me jubilant, too, although my wanting to add a bulb was like trying to add another key to a piano. My father was born in our house, and his mother, who lived with us, had planted her fair share. There was hardly a space left that wasn't covered with cold frames, clay pots, paths, and the plants themselves. I did find one patch of unoccupied dirt near the cellar steps, and there I planted my bulb. Like many first loves, this effort ended in disappointment.

It was a gladiolus bulb. The minister had given one to me and to all the other children at Easter (along with a solemn message about resurrection and eternal life). That first summer the plant was glorious—tall green spikes with stalks of blooms so tomato red they appeared to throb. Part way through the next summer, though, I realized that my gladiolus had failed to reappear. I poked in the dirt where it had been but found only a crumbly brown mass of fibers. I was stricken. No one had told me the gladiolus had to be lifted out of the ground for the winter.

The only bulb planting I did in college was compulsory. When I was a first-year student at a women's college in Philadelphia, the graduates from the previous spring, the class of '62, had left our class a malevolent legacy. They had bought thousands of daffodil bulbs for the campus with the stipulation that our class plant them. And plant them we did, one wretchedly cold October afternoon, carefully digging holes, and just as carefully replacing the plugs of sod. We left no sign that a conspiracy was at work. Winter passed, we survived our first set of final exams, and in April we were delighted to see daffodils emerge in swathes two feet wide spelling out Class of '66, complete with apostrophe. Passing by every day, we reveled in our triumph and revenge.

It was only a few years later, in our junior and senior years, that we were again protesting, but this time it was on a different level. We had sit-ins after the Tonkin Gulf incident, and we went south to help black citizens register to vote. In the early sixties we did not yet know that we were part of a larger movement, that by the end of the decade the Vietnam War would be raging, and that some of us would be pushing blossoms down the barrels of soldiers' M16 rifles.

I fell in love with another flower child, and just after my graduation we married. The wedding presents were the usual gift-registry silver and china, with two notable exceptions. One of my aunts, fearing starvation for unemployed me and my meagerly paid bridegroom, gave us a boxful of canned goods—the first month's groceries. My grandmother gave us a pear tree and three bushels of bulbs.

We found an apartment over a barn in an upstate New York apple orchard and our farmer landlord was more than happy to plow up a large garden plot for me. October found me getting out my grandmother's wedding-present bulbs, stored in old nylon stockings in the barn. I grabbed a box of mothballs, pulled on my gloves, notched my trowel, and began to dig.

When I left, tucked in every crevice of my trunks, packed in excelsior and burlap, was a sampling of my necessities—King Alfred daffodils, Pink Taffeta iris, Red Emperor tulips, Better Times peonies

By late winter the garden began to come alive. Each bulb's debut gave me a rush of pleasure. The hope of seeing a newly unfolded crocus was enough to get me out of bed on a weekday morning, and the surprise of the Red Emperor tulips popped open was my favorite welcome home after a disappointing day at work. And that second fall, when my husband began from time to time to stay away all night, the soporific smell of the Oriental lilies underneath my bedroom window dulled my humiliation and helped me as effectively as any pill to escape into a torpid sleep. During the day, when I pulled weeds or marveled at my garden's richness, my grandmother's message came through: A love of gardening is a precious inheritance to sustain me and someday pass along.

The roots put down by my bulbs turned out to be stronger than the roots put down by my husband and me. Although the marriage regenerated itself for several years, it eventually withered and died.

Armenian-American friends tell the story of a woman leaving her homeland pursued by the Turks; she stopped only long enough to dip the tip of her head scarf into yogurt. By carrying the yogurt culture in the cloth, she hoped to preserve what was for her a basic necessity. And when I finally left our apartment in the orchard, it was not only with my half of our goods and chattels; tucked in every crevice of my trunks, packed carefully in excelsior and burlap, was a sampling of *my* necessities—King Alfred daffodils, Pink Taffeta iris, Red Emperor tulips, Better Times peonies.

When I fell in love again, I was naturally cautious; not another weed-filled marriage for me. We had been seeing each other for a few months when I felt the urge to plant some tulips, just a few, in a corner of his backyard. He, cautious too, was against it. He said if I wasn't there in the >



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spring when the tulips came up, he would stomp on them. But I was there, and so was he, and that spring we were married in my father's garden—like my aunts before me—when the peonies were at their peak.

For the first forty years of my life I had been content to live in the eastern United States or western Europe. When it became clear that for better jobs we would have to be sensible and move from Philadelphia to Ohio, I cried for a week. Those jaunty lyrics that Al Jolson made popular, "round on the end and high in the middle—O-hi-O," couldn't get my fantasy juices working. That summer, weighed down with resignation, we looked for a house, consoling ourselves that it was surely a nice place to raise children.

I was not prepared for what greeted us: lilies, thousands of them. As we drove into town, lilies lined both sides of the road, making me feel like arriving royalty. They spilled over every piece of land that wasn't already claimed by corn or soybeans. Clearly I could be happy here. A few months later, when we moved into our American four-square, neighbors appeared from every direction to get acquainted and invite us over—for breakfast, even. When they heard that my passion was flower bulbs, they returned with rhizomes, corms, tubers and bulbs of every description. Tact and gratitude prevented me from telling them that many of those cartons sitting around waiting to be unpacked contained bulbs freshly uprooted in the east.

We live now in a house I hope never to have to leave, surrounded by flower bulbs I hope never to have to dig up. The pink narcissus from my godchild's garden in France appears around the base of the linden tree and reminds me to send her a birthday card. The wood hyacinths by my doorstep, which never fail to surprise me each May, make me pause to wonder what their donor, a close friend in Germany, is doing that very moment. The lily of the valley planted at the beginning of our lane is a memento of Indonesia, where we adopted our first daughter.

There is hardly a bulb in my garden that came directly from a store or a catalog. The irises I can see from my study window were a present from a friend who asked me to be with her when her baby was born. I can count on another addition to my collection on Mother's Day every year: My daughters favor amaryllis, in particular the African reds that have the same vibrant tomato color as the gladiolus of my childhood, but in Brunhildic proportions.

When my mother had a heart attack, she didn't complain about her exercise regimen or the hospital food. Her only lament was, Why did it have to be now, in April, when she would have to miss the daffodils? I potted some up from her yard and took them to her room, but by then she had slipped into unconsciousness. I sat holding her burning, unresponsive hand, listened to the relentless thunk of her breathing machine, and hoped that some part of her brain was absorbing the fragrance of my harvest.

Those daffodils are in my yard now. They are a part of the bounty that I have accumulated and nurtured for almost five decades. Some, like their givers, have died, the victims of disease or old age. But most survive and go on to multiply.

Recently my two daughters came running in from the school bus all agog: "Mom, Mom, there's a new pink flower by the mailbox." They took my hands and pulled me out into the sunshine and down the rock steps to the road. And there, sure enough, was a new pale pink scilla, certainly not of my planting. I speculated it was the work of birds. That this gossamer bit of good fortune could be the result of bird droppings fascinated my daughters. Adopted, transplants themselves, they stared at the flower a while, and then the younger shrugged. "Well," she said, "welcome to the family." ■

K.E. Smith, her husband, Michael Bachem, and their daughters, Ellen and Alice, live in Oxford, Ohio, where she teaches German language and literature at Miami University. Currently she is writing a novel set in the era of the Berlin Wall.

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Hot seat: Crenellated red apron and slightly splayed legs rev up a hand-painted iron and steel side chair by New York furniture designer Paul Briger, $400. For stores: 212–517–4489.

Burgundy velvet vines intertwine on Couvert De Feuilles fabric (TOP RIGHT) by Clarence House, through decorators: 212–752–2890. BELOW: House of Dior's Ambassadior has a ruby border with 18-karat gold fleurs-de-lys; 5-piece place setting, $140. For stores: 212–679–3169.



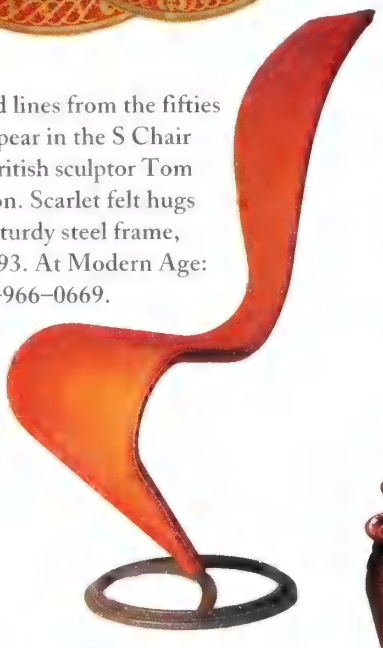
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How do two of America's top decorators feel about red? They love it. Mark Hampton's favorite is a warm Venetian red, but he adores them all: "Even reds that clash are terrific." For Mario Buatta, deep cranberry curtains and walls make a large space cozy. "Red rooms make people look healthy, and maybe a little hot tempered," says Buatta, who once had a red bedroom himself. Can't commit to a red room? Try just one red wall or masses of red flowers.

–Whitney Williamson



The red ribbon worn to promote AIDS awareness now emblazons a twelve-inch porcelain plate, $35. Proceeds benefit Design Industries Foundation for AIDS. For stores: 212–753–0606.



Fluid lines from the fifties reappear in the S Chair by British sculptor Tom Dixon. Scarlet felt hugs the sturdy steel frame, $1,293. At Modern Age: 212–966–0669.



A Chinese-red tea table with a lacquered top and cabriole legs typifies 17th-century wares made in the Orient for the European market. Reproduced by Brunschwig & Fils, through decorators: 212–838–7878.

A wool slipcover by fashion designer Gianfranco Ferre dresses a two-seat sofa from B & B Italia. The fringed arms unsnap and double as throws. Sofa and cover, $3,348. At SEE: 212–228–3600.





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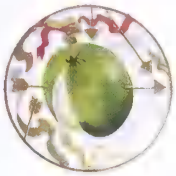
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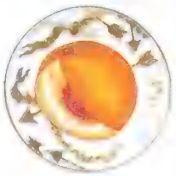
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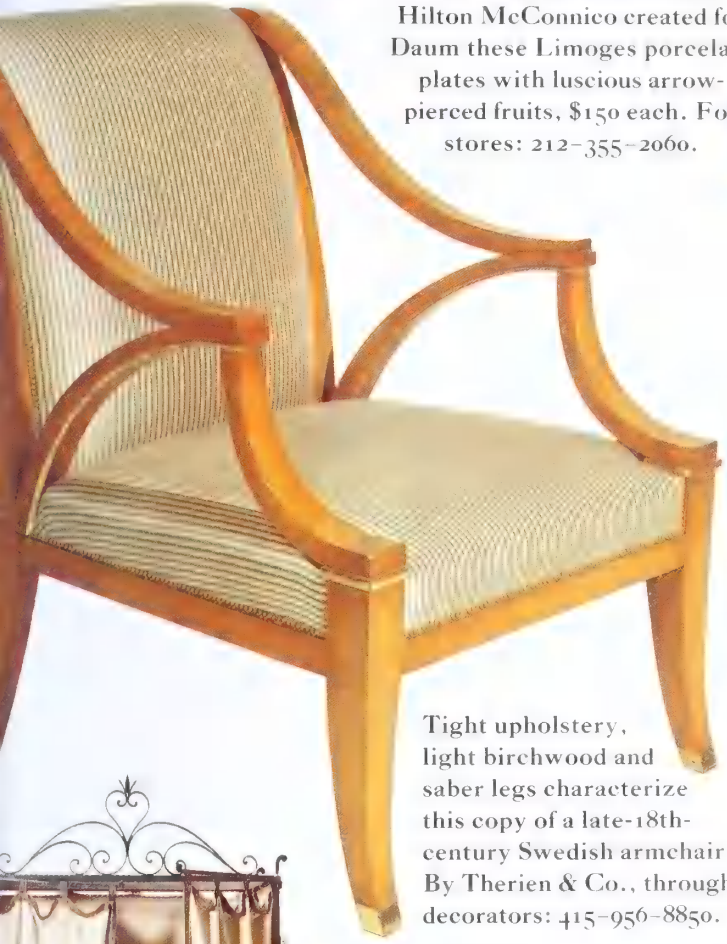
Handsome and sculptural, a curlicue table, a wrought-iron armoire and a Swedish armchair make bold statements

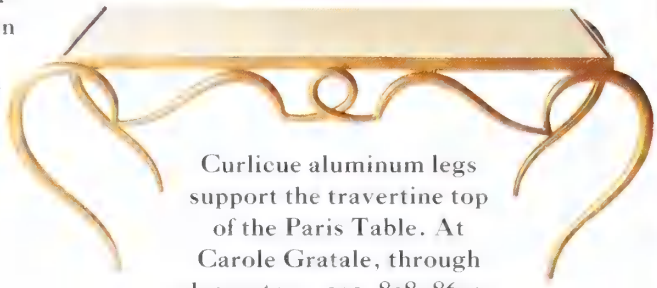




With William Tell in mind, Hilton McConnico created for Daum these Limoges porcelain plates with luscious arrow-pierced fruits, $150 each. For stores: 212-355-2060.

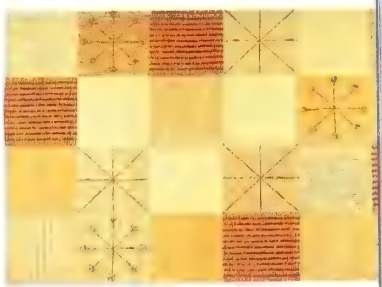


Tight upholstery, light birchwood and saber legs characterize this copy of a late-18th-century Swedish armchair. By Therien & Co., through decorators: 415-956-8850.

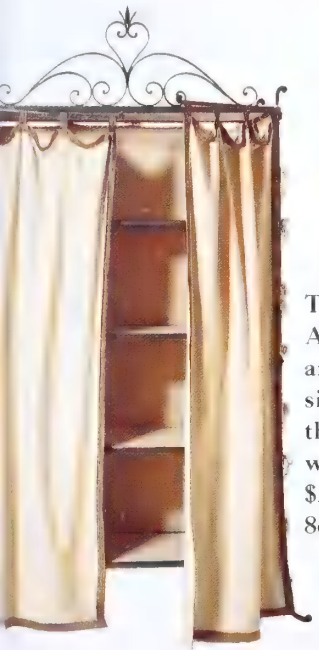


Curlicue aluminum legs support the travertine top of the Paris Table. At Carole Gratale, through decorators: 212-838-8670.

Legendary industrial designer Raymond Loewy's wool Picnic Blanket rug, c. 1950, is now reproduced. At Edward Fields, through decorators: 212-310-0407.



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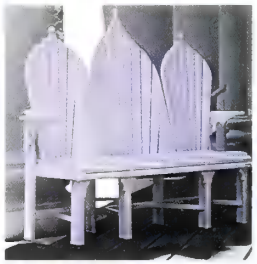
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Shown: The Chatsworth Vase

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In Chiapas, the southernmost region of Mexico, the mountain village of San Juan Chamula is the market center for Mayan Indians living nearby. LEFT: The stone church where Chamulans gather for religious ceremonies. ABOVE LEFT: Colorful blankets are typical of Chamulan weavings. BELOW LEFT: A blend of religious symbols: Mayan markings on Christian crosses.

Land of the Maya

Their ancestors' temples are in ruins, but some Mexicans still follow the old traditions

BY MARK JOHNSON

Night had fallen when I arrived in San Cristóbal de las Casas and the town was wrapped in a bone-chilling January mist. After driving along a treacherous road 7,800 feet straight up into the Sierra Madre de Chiapas, I was relieved to reach Casa Na Bolom, the Center for Scientific Studies that promotes the culture of the Maya. The reddish brown stucco building, a former hacienda on the outskirts of town, was unprepossessing from the outside, but the interior courtyards were filled with bougainvillea, roses and lilies.

I had been to Mexico often but never as far south as the state of Chiapas, on the border of Guatemala. For some time I had wanted to visit Na Bolom, home of the venerable Gertrude Duby Blom, one of the first European women to explore the jungles of Mexico. The dining room at Casa Na Bolom (Mayan for House of the Jaguar) is a salon for Mayanists from around the world, and, for a novice like me, one of the best introductions to the Mayan ruins and culture in highland Chiapas. The center was founded in 1950 by Frans and Gertrude Blom as an outpost for archaeologists and anthropologists doing research in the jungles of southern Mexico. The Bloms befriended the Lacandon Indians (the only Mayan tribe in Mexico that had not been conquered by the Spanish or converted by missionaries) and began a campaign to protect them and their rain forest from the encroachments of lumber companies and ranches.

Each night at dinner, Gertrude Blom, now 91 years old, sits at the head of a long table where visiting Mayanists gather and tell stories about their excursions into the most remote areas of Chiapas. The archaeologists come to visit the ruins of Mayan cities, the anthropologists to study the Indian tribes whose traditions are much like those of their ancestors.

The center has eighteen guest rooms, and when they are not occupied by Mayanists they are let to paying guests to help support the center's work. Each room, named after a different village in Chiapas, is decorated with crafts from that village. My room had pottery and traditional weavings from Amatenango as well as some of Trudi Blom's black and white photographs of San Cristóbal hanging on the walls. Although furnished simply, the room was all I could ask for: A fire was laid in the fireplace and the bed was covered with Indian blankets. It was still early in the evening, but after the three-hour drive from Tuxtla Guttiérrez (the nearest >



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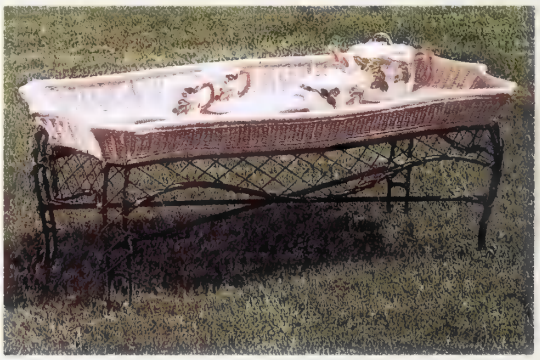


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airport) I was happy to light a fire and stay put. By 10:30 the town was quiet except for an occasional dog's barking.

At breakfast, the Na Bolom dining room lived up to its reputation. I talked to four men who were walking from Canada to the Amazon, calling attention to the plight of the rain forest, to a filmmaker working on a documentary about the agricultural techniques of a Lacandon farmer, and to a woman from California who had just made plans to visit a family of Lacandones. The trip would take six hours by car on paved roads, seven hours on dirt roads and two hours on foot.

My breakfast companions began talking about the fiesta of San Sebastian currently being celebrated in the nearby villages of San Juan Chamula and Zinacantán. I was in luck, they said, because during these fiestas the Maya who live in remote mountain hamlets come into town. The Californian recommended a guided tour of the two villages and told me exactly where to find the tour leader—at the bandstand on the *zócalo*, the main plaza, in San Cristóbal.

The interior of the church was given over to shamans—medicine men—who were seeing patients. Each shaman had staked out his territory with rows of candles

From Na Bolom it was an easy stroll into the center of town. Because of its remote location, San Cristóbal, founded in 1528 as the capital of Chiapas, has been relatively untouched. The narrow streets are cobbled or unpaved. The low pastel adobe buildings, topped with mossy red tile roofs, probably look much as they did in 1890 when the state capital moved to Tuxtla Guittiérrez. From almost any point I could see the surrounding pine-covered mountains.

By the time I reached Avenida General Utrilla, a main thoroughfare that runs from the *zócalo* to the market, I had begun to see the local costumes I had read about: Chamulan men in knee-length white trousers with white or black belted wool tunics and Zinacantán men in overblouses of hot pink and red. The Indian women spreading out their weavings on the plaza around Santo Domingo (the 1528 church with a baroque facade) wore embroidered blouses with bright sashes.

Before herding us into the vans, our tour leader, Mercedes Hernandez, briefed us on the complex hierarchies of religious and ceremonial duties for Chamulan and Zinacantán tribe members. People in Chamula still worship the sun and use a solar calendar, just as their Mayan ancestors did.

The vans dropped us off in Chamula next to an abandoned stone church where all the crosses in the graveyard were painted black, blue and turquoise. A group of Indian women were mourning over a grave. Ahead of us we could see the village and hear music and fireworks. Entering the village was like joining a crowd scene in a movie when you don't know the script. The market in front of the large church was a sea of black, dark blue and turquoise, the colors of the shawls worn by the women of the village. Groups of men carrying staffs and dressed in wool tunics of black or white marched about officiously. On a stage next to the church, loudspeakers blared Mexican rock music while a woman in black go-go boots danced inside a cage.

The floor inside the church was covered with pine needles, and the air was filled with incense and the drone of incantations. A knot of people holding babies crowded the foyer where a priest performed baptisms, but he was not allowed into the nave of the church. Our tour leader explained that the Chamulans had ousted the Catholic church in 1968 and now only allow a priest to visit once a year. The interior of the church was given over to twenty or thirty shamans—medicine men—who were seeing patients. Each shaman had staked out his own territory with rows of candles stuck directly to the floor.

Zinacantán is a ceremonial center rather than a true village, and its church stands in the center of a small valley surrounded by apple and peach orchards. Like the Chamulans, the Zinacantecos have a strict system for religious ceremonies. They practice Mayan rituals with an overlay of Roman Catholic traditions.

We went into the small, incense-filled church, then back out again to watch one line of colorfully dressed officials greet one another in what Mercedes Hernandez described as a changing of the guard.

That evening at dinner Trudi, as everyone calls Gertrude Blom, sat at the head of the table. Dressed in a brilliant green serape, she is still an imposing figure, although somewhat hard of hearing and given to irritated outbursts when she is not understood.

When the Bloms started Na Bolom, they were both famous in the worlds of archaeology and anthropology. Frans Blom first explored the jungles of Chiapas in 1919 while working for an oil company, and, after earning a doctorate in Mayan culture at Harvard, he went to Tulane as the director of the Middle American Research Institute. He met Trudi Duby on a remote landing strip in Chiapas in 1943. During the 1940s they launched expeditions from their apartment in Mexico City, trekking into the jungle for as long as seven months at a time. In haunting black and white photographs Trudi >

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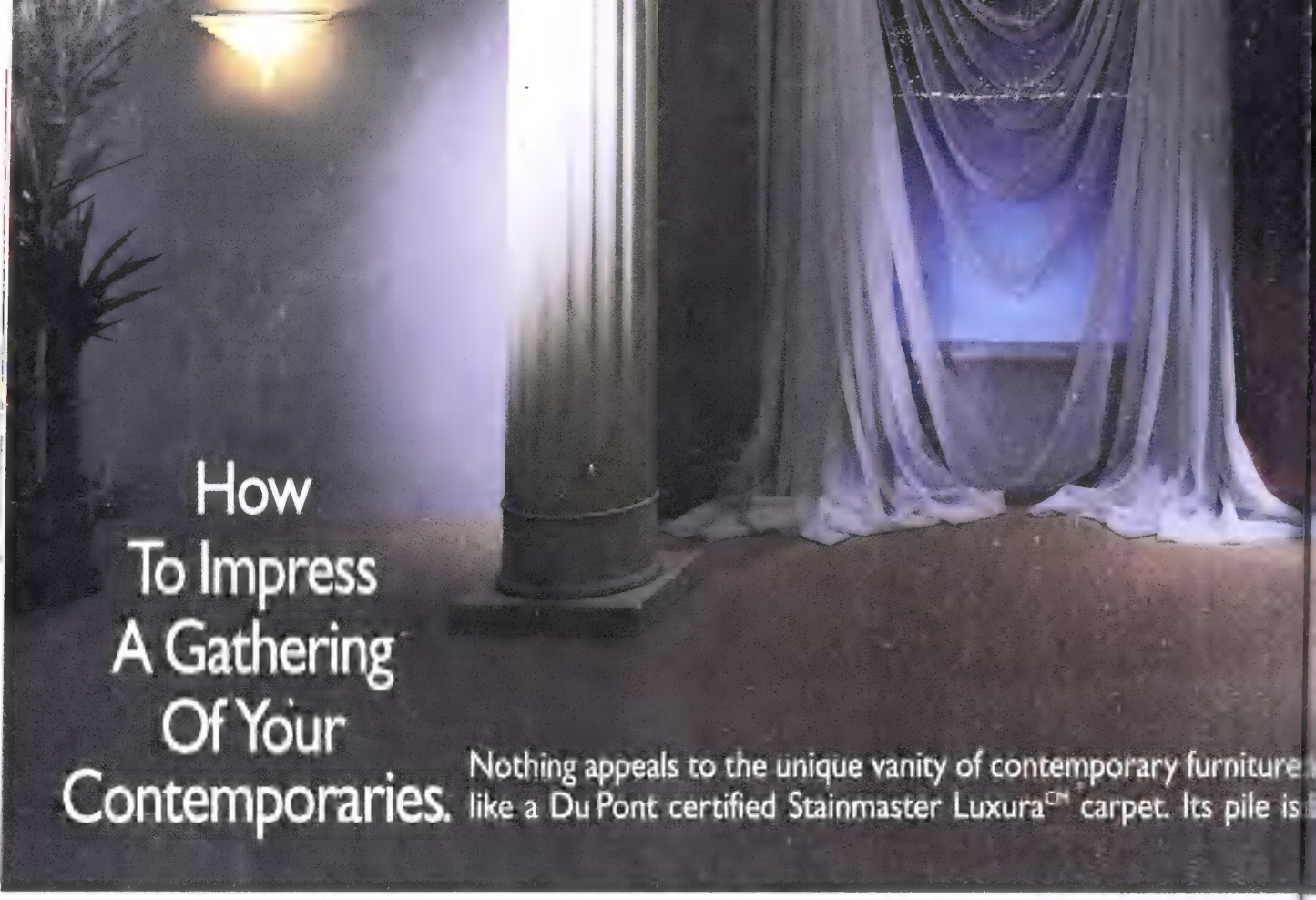
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captured the plight of the Lacandon Mayan Indians, whose rain forests were being invaded by lumber companies and ranchers. After Frans died in 1963, Trudi carried on their fight to save the Lacandones. With the help of volunteers from the United States, Europe and Mexico, Na Bolom sponsors various educational programs, including a demonstration tree nursery that promotes reforestation in Chiapas.

That same night I met one of the volunteers, Cuauhtemoc Luna, who offered to drive with me to the ruins of Chinkultic, a city of the late classic Mayan period (250–900 A.D.), going by way of ranch land that had once been part of the Lacandon rain forest.

The next morning we set off, driving due south. Once out of the mountains, we came to a vista of cleared ranch land stretching all the way to Guatemala—a devastating view of how much rain forest has been destroyed.

We went first to the lakes—sixteen in all—called Lagunas de Montebello in a national park named for them. Famous for brilliant colors, each slightly different, of blue, aquamarine and emerald, the lakes are scattered around the forest like brilliant gems.

Chinkultic is the smallest of the Chiapas ruins, but fascinating because so little of it has been excavated. It was easy for me to imagine what other Mayan ruins looked like before archaeologists began to work on them. A steep trail led up to where a stone acropolis rose from the thick tropical vegetation. The acropolis itself, a pyramid-shaped temple with a flattened roof, was not very high, but from the top we had a spectacular view of some of the Lagunas de Montebello in the distance.

The next day, on my own, I drove east to the ruined city of Toniná (400–900 A.D.). As the highway dropped from one beautiful mountain valley to another the temperature grew warmer. I was entering the semitropical zone. Stands of *flamboyan* trees, white bark with long black seeds, dotted green pastures. At the edge of the town of Ocosingo I followed a small sign pointing down a dirt road toward the ruins, and twenty minutes later I arrived at an archaeological shed. A plank crossed a small creek to a path leading up to a stone pit dug into the ground—a court for an early form of racquetball. A large plaza separated the court from the acropolis and off to one side stood several stelae (freestanding stone monuments with inscriptions) with portraits of warriors. Straight ahead was the acropolis, its stone terraces leading up to a massive central pyramid with squared-off top. I reached the top of the pyramid and stopped to catch my breath. A heavy afternoon silence seemed to hang over the ruins, then I heard a call in the distance and looked out to see cowboys moving a herd of cattle across a field.

My last night at Na Bolom, I resolved to sit next to Trudi who came into dinner in a voluminous black coat, wearing immense black onyx rings on her fingers. For guests Trudi is a reminder of a more adventurous past that is all but gone and it is easy to forget how bleak the world must have



ooked in the forties during the Second World War when she came to Mexico. On this particular evening, as she ate her soup, she seemed to be wrapped in Teutonic gloom.

I was not even sure how much of the conversation she was following until a woman, new to Chiapas, began talking in a pretentious way about "the end of civilization as we know it," and the wisdom she had gleaned from "a few old Indians."

Suddenly Trudi spoke. She said to the woman in a booming voice, "Look at your plate, eat!" When she looked up at me and smiled I caught a glimpse of what she must have been like when she first came to the jungle of Mexico. ■

To book a room at Na Bolom, write to Janet Rivera, Casa Na Bolom, Ave. Vicente Guerrera 33, San Cristóbal de las Casas, Chiapas, Mexico 29220; or call 011–52–967–81418. Room rates are $35 single, $45 double, including breakfast.

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Ecology begins at home

We cannot rail against those who destroy the rain forest or threaten the spotted owl when we have made our own backyards uninhabitable

BY SARA STEIN

When my husband, Marty, and I bought our land, it was in just that stage of regrowth from pasture to forest that is among the most productive ecosystems on earth. It was thicketed with brambles, bushes, vines and grasses that supported a large and varied animal population. Our footsteps stirred up flights of grouse, grasshoppers that rose on rattling wings, and panicky rabbits. Frogs of assorted size and voice croaked loudly by the pond. A woodchuck family lived below a large boulder; a fox had its den nearby.

But we are gardeners, and gardeners clear brush and brambles, plant beds of flowers and cut long grass to lawn. Within only a few summers of straightening up, we managed to degrade or destroy the habitat of most of the animals that previously had lived there.

The most dramatic sign that we were doing something wrong was the disappearance of pheasants. In those early days we had planted a hedge of currants whose brilliant berries were enjoyed by a mother and father pheasant and all their little chicks. The distance from hedge to unmowed, tall grass cover was about twenty feet—a critical distance it seems, for when we mowed a broader strip the pheasants no longer felt safe from predators. They were cut off from their berries as though by an invisible fence. The more we extended the lawn, the fewer pheasants we saw, and finally we realized that there were none.



Black-eyed Susans in the author's garden. In fall, migrating birds feed on the seeds.

Gradually we learned to see the land through the eyes of other animals. We had thought to make the place spacious by clearing it. But remove a ground bird's cover or a butterfly's flower and you have erased *its* space. The less variety of habitat the landscape offers, the less space there is for the creatures that once lived there. When all is simplified, even an expanse the size of a golf course becomes just a hole in the world.

Suburbia already has more holes than a slice of imported Swiss, and the routes along solid ground are becoming more and more difficult for animals to negotiate. America's clean, spare landscaping has devastated our ecology. The relentless spread of suburbia's neat yards and gardens has caused local extinctions of such important predators as foxes and has dangerously reduced the habitat of many birds. Our landscape tradition threatens fragile species with total extinction—orchids that rely on a single pollinator, butterflies that require a specific host plant, songbirds that inhabit deep woods, and turtles whose routes to breeding sites are interrupted by roads or obliterated by drainage projects. Entire communities of plants and insects have been wiped out.

The extent of the loss became clear to me when I read *According to Season*, a collection of nature columns by Mrs. William Starr Dana that was first published in 1894. The farmland that Mrs. Dana saw on her forays from New York City to the surrounding countryside bore no resemblance to the land I see today. "The pink azalea," she wrote, "grows in great tangles in the wet meadows, where >



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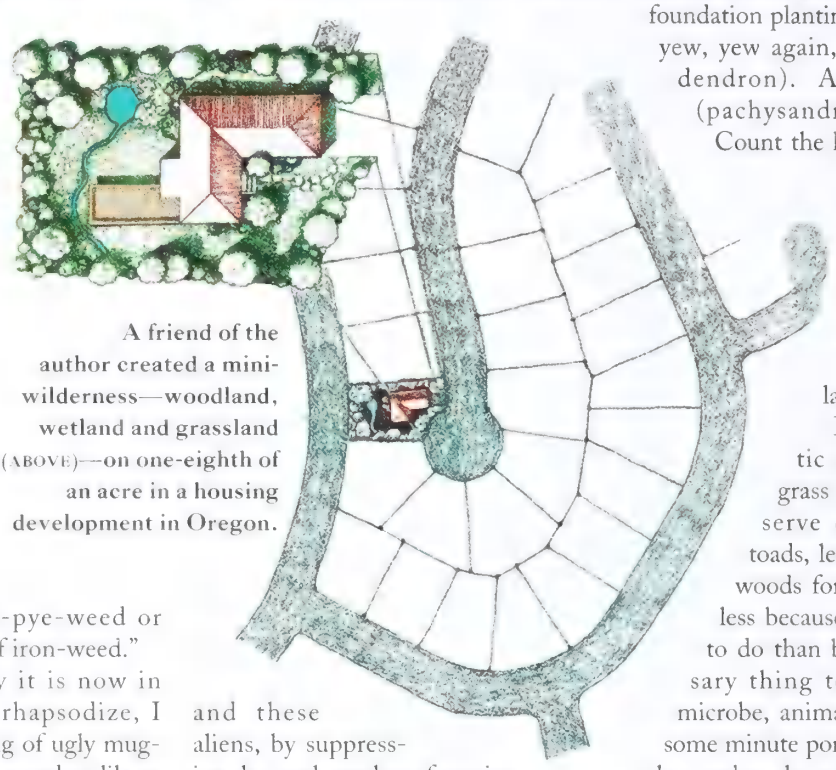
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in June blue flags still lift their stately heads along the water courses, and the blossoms of the blue-eyed grass are now so large and abundant that they seem to float like a flood of color on the tops of the long grasses." Her walks took her along waysides "whitened with the large flowers of the lovely summer anemone." In spring she found the morning air "alive with the happy tinkle" of bobolinks. In summer she waded "knee-deep among the myriad erect stems of meadow lilies."

I became increasingly disturbed as she wound down the year by rhapsodizing about autumn, "when September lines the roadsides of New England with the purple of the aster, and flights its mantle of goldenrod over her hills, and fills her hollows with the pink drifts of the Joe-pye-weed or the intense red-purple of iron-weed."

This is not the way it is now in autumn. If I were to rhapsodize, I would have to sing a song of ugly mugwort. I have never seen a meadow lily or heard a bobolink. Where a hundred years ago Mrs. Dana might have found the former pond here "bright with the great blue lobelia," I found a single specimen of *Lobelia siphilitica*. Vines draping thickets now are honeysuckle, not clematis. Blooms purpling damp hollows are loosestrife, not ironweed. Flowers whitening roadsides are Queen Anne's lace, not anemones. These replacements of our native flowers are all alien species and all weeds.

Already in my childhood Mrs. Dana's floral tapestries of orchids, lilies, irises and gentians had grown threadbare beneath invasions of exotics. Since then I have watched as remnant meadows and incipient woods became overrun with *Rosa multiflora*, a pernicious thorn carelessly imported in this century as an ornamental, as too were Japanese honeysuckle, Oriental bittersweet, purple loosestrife and kudzu vine—all species that have rapidly stamped out our native vegetation. The richness of an ecosystem is reckoned in the coinage of diversity, and these aliens, by suppressing the total number of species, have drastically impoverished the land. Still, that wild mess of aliens that Marty and I cleared away was richer than the cultivated plantings which at first replaced it, for few ecosystems are quite as poor as a garden in the suburbs.



A friend of the author created a mini-wilderness—woodland, wetland and grassland (ABOVE)—on one-eighth of an acre in a housing development in Oregon.

People don't think of the little land they tend as an ecosystem, perhaps because our properties are so remarkably poor in species that not even grasshoppers remain. Diversity of species is a form of safety in numbers—not numbers of individuals, but numbers of ways in which each individual's prodigious reproductive power is modulated by conflicts of interest among all the kinds of individuals with which it shares the land. The more species there are, the less likely it is that any one of them will get out of hand, and—just as true—the less likely that any one of them will suffer unduly.

But look down the block, peer along the rows of yards, drive the neighborhood. There are lawns (lots of individuals, but very few species). There are foundation plantings (count the kinds—yew, yew again, more yew, a rhododendron). And ground covers (pachysandra, maybe juniper). Count the kinds of trees; ten fingers will do. Count the aphids on the roses; the digits of all the neighborhood's inhabitants are not enough. Look in vain for the ladybugs to eat them.

I am neither a romantic nor an altruist. I let grass grow for grouse, preserve dry-stone walls for toads, leave logs rotting in the woods for centipedes. I do this less because it's the decent thing to do than because it's the necessary thing to do. Each kind of microbe, animal and plant possesses some minute portion of the know-how that makes the whole earth work. The loss of a species deletes some portion of organic intelligence and leaves the land more stupid. Gardeners who clear a wild plot, as we did, can easily notice its diminishing IQ because immediately the land needs planting, feeding, watering, cultivating and pest control, whereas before it knew how to manage all these things itself.

The degradation of our land is not someone else's problem. Our backyards are not far away, like the rain forest, or steeped in conflict like the spotted owl. We—you and I and everyone who has a yard of any size—own a big chunk of this country. Suburban development has wrought habitat destruction on a >

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We improved the woods, replanted the pond and finally wove the whole together with native grass and wildflowers. The changes we have made so far are working: Meadowlarks and bluebirds have returned

grand scale. As these tracts expand, they increasingly squeeze the remaining natural ecosystems, fragment them, sever corridors by which plants and animals might refill the voids we have created. To reverse this process—to reconnect as many plant and animal species as we can to rebuild lively and intelligent suburban ecosystems—requires a new kind of garden. But what kind? Benign neglect would not be restorative, not with the weeds we have let loose waiting to take over.

Certainly we cannot restore the land to its original state: hemlock forest, sand barren, cedar swamp or tallgrass prairie. We cannot advise Arizonans to plan their gardens around saguaro cacti that take thirty years to reach chest height, or insist that Kansans let their prairie yards be trampled annually by bison, or persuade Californians that canyon fires are ecologically refreshing.

Nor can we look to our own agricultural past for examples. Part of the predicament we are in was caused by rapacious farming practices that left the land denuded of its forests and prairies, and the soil dry, eroded and infertile.

Starting in the 1620s, European settlers systematically clear-cut the forest that had maintained the land in abundance and diversity for 10,000 years. The destruction of the northern conifer forest and prairie grassland was even more rapid and complete than had been the felling of New England.

We can, however, set aside a portion of our yards to plant, if not altogether naturally, then at least in a way not alien to the theoretical ecosystems we inhabit. We have a rare opportunity: Land that is now suburban is for the first time in centuries under no pressure to produce corn or cattle, and so it can recover. It can be encouraged to control its own pests, maintain its own soil, conserve its own water, support its own animals and altogether mind its business with minimal interference.

The first step Marty and I took was timid; we added fruiting shrubs in island beds close to the house. They were quickly noted by migrating birds, and we were emboldened. We joined these small gardens to one another with additional plantings, and brought them toward outlying woodland via thickets, groves and hedgerows. We improved the woods, replanted the pond, and finally wove the whole together with native grass and wildflowers. The project is by no means finished, but the changes we have made so far are working: Berries feed birds as surely as stone walls shelter chipmunks.

These changes are less apparent to the human eye than in the perception of other animals. The land is still landscaped, the gardens are intact, but less is mowed, the choice of plants is different, and thickets have replaced some previously open beds. Although there are fewer flower borders, there are flowers everywhere all year except in winter, when there are berries, holly red and inky black, and grasses, bronze and gold. Meadowlarks and bluebirds have returned. I have not yet learned to identify all the butterflies.

Although our property is large, these plantings would fit anywhere, a hedgerow instead of a hedge, a meadow instead of a lawn, a wooded grove below a specimen shade tree. Our lots are really larger than we know. A friend of mine, who lives on an eighth-acre lot in a tract development, filled a rear corner with a pocket woods as richly tiered as a full-scale forest. He edged the woods with serviceberries and currants, hawthorns and hazelnuts—good foods for songbirds and small mammals—and combined many other fruitful shrubs into hedgerows that run along the side yards and front of the street. There are beds of native grasses and wildflowers, a meadow of sedges and rushes surrounding a small pool, and even a tiny bog complete with ferns and skunk cabbage. The moist areas are fed by a stream that flows across a tiny lawn. The entire landscape (see plan above) takes up half the lot, a sixteenth of an acre, yet includes three types of ecosystem: woodland, wetland, grassland.

Imagine if the suburban landscape were similarly returned to productivity, to sheltering chipmunks and feeding dragonflies. Take the rectangle of land; reproduce it twenty times; lay the reproductions out in rows; place the rows back to back. See the pattern that emerges: a mosaic of small woodlots edged with thickets, connected by hedgerows, and dotted with flowering meadows. Were the larger landscape of suburbia to be reshaped in this way, as much as half the acreage could be returned to former inhabitants.

It took at least fifty years to erase what Mrs. Dana saw. It will take another fifty years or more to create something again worth seeing. The ecological history of suburbia has yet to be written, and I would like to see it unfold toward a future worthy of another Mrs. Dana. ■

Sara Stein, author of My Weeds *(Harper & Row, 1988), gardens in Pound Ridge, New York. This article was excerpted from* Noah's Garden: Restoring the Ecology of America's Back Yards, *to be published next month by Houghton Mifflin.*

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Clearing the air

The best weapon against air pollution in our homes? Perhaps the ordinary houseplant. According to scientist Bill C. Wolverton, potted ivy and peace lilies can help us all breathe easier

BY CHRISTOPHER HALLOWELL



"Engineers say I must be a weirdo to be working with plants," says Bill C. Wolverton, Ph.D. "Well, I say that if plants revitalize the earth—and they do—you better take some inside with you."

There is one conviction that has driven this maverick award-winning scientist over the years: For all the technology available to rid air and water of pollutants, common plants are the best bet. "Nature has built into plants the ability to use our waste for their nourishment," he says. "It's about time we humbled ourselves and used this system."

The so-called "sick building syndrome," caused by the invisible and odorless waft of gases from synthetic construction materials, cleaning fluids, photocopying chemicals and glues, among other culprits, is making millions of people sick. Most of them suffer such allergic reactions as runny noses and irritated eyes. Some feel nauseated and dizzy. A few victims become permanently afflicted.

Bill Wolverton has an answer—at least for our houses and apartments, where air, though it circulates more freely than in tightly sealed energy-efficient office buildings, can still be laden with pollutants ranging from cigarette smoke to chemicals emanating from paint, plastics and pressed wood. His solution: common house plants—dieffenbachia, pothos, English ivy, date palm and chrysanthemum to name a few.

The premise on which this pioneering scientist bases his claim is simple: Biologists have known for decades that plants absorb carbon dioxide, which we exhale, and give off oxygen, which we breat e in. Now Wolverton has confirmed through laboratory experiments that plants sop up other gases as well—dangerous ones like formaldehyde, benzene, trichloroethylene (TCE) and other VOCS (volatile organic chemicals, meaning that they mix with the air we breathe). These gases not only cause allergic reactions but some, like TCE, found in paint and cleaning fluids, are carcinogenic. Others damage the nervous system, kidneys and liver.

Wolverton developed his theory during a 25-year government career, mostly with NASA. Until 1989 he was the agency's top environmental scientist at the John C. Stennis Space Center in Picayune, Mississippi, where space shuttle engines are test-fired before being shipped to Cape Kennedy. Wolverton was in charge of designing a sealed life-support system in which astronauts could survive in space by recycling their air, water and wastes. Plants were crucial to this system.

Wolverton got as far in this work as creating "bio-home,"

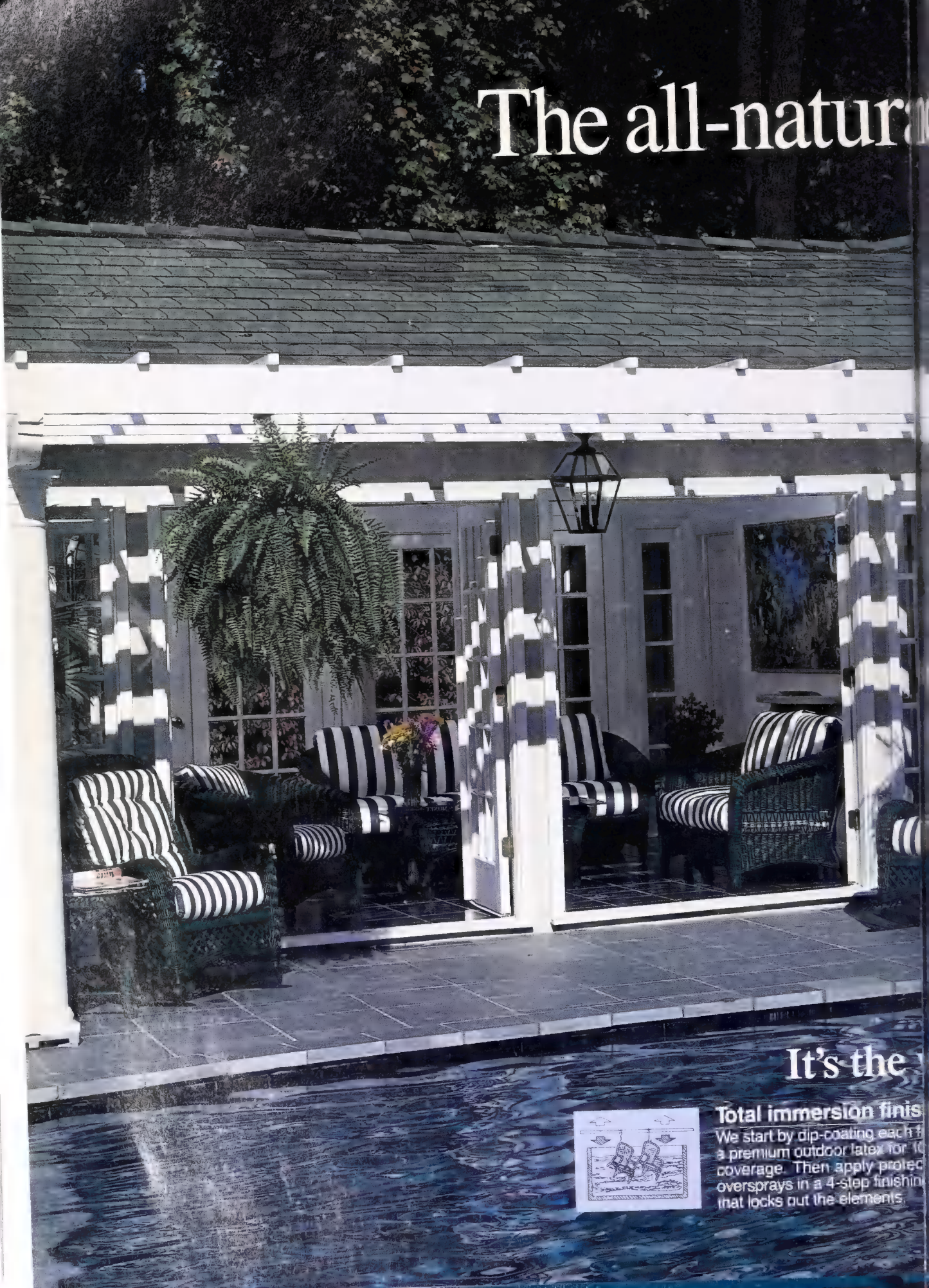


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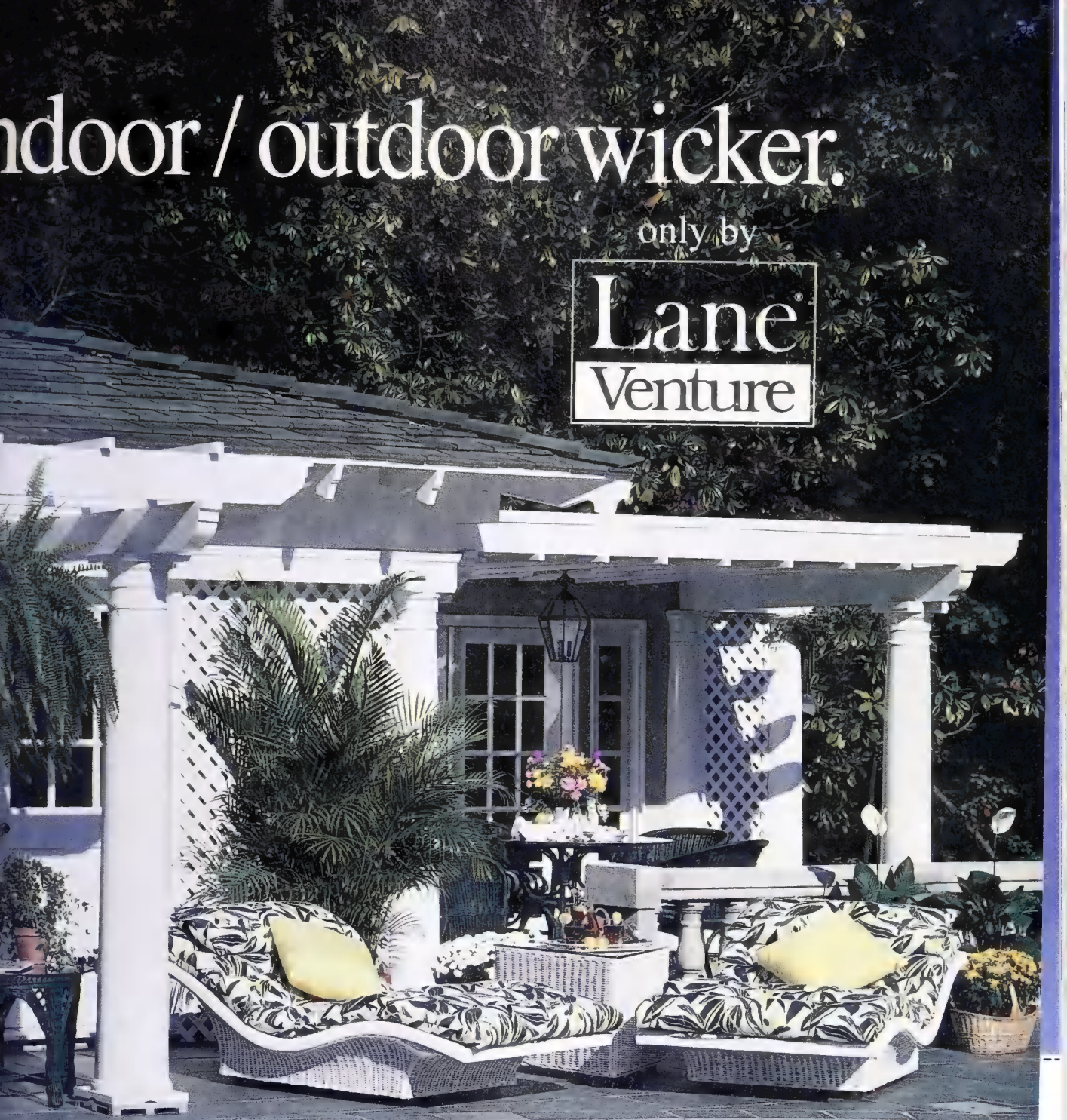
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A new college science complex will contain a sealed, energy-efficient atrium where a mini-jungle fed by wastewater and air pollutants will purify the air for students and teachers

Lawrence Slobodkin, professor of biology at the State University of New York at Stony Brook and a former NASA scientist who, like Wolverton, has studied closed life-support systems. Wolverton acknowledges that mites and mealy bugs can be a problem. Both types of infestations can be avoided, he says, through daily mistings of foliage.

"This is a novel idea and I respect him for his creativity," says Thad Godish, professor of natural resources at Ball State University in Muncie, Indiana. "But it's one thing to do an experiment in a chamber and another thing to get the same results in the real world. That has never been done."

Dr. Michael Berry, who was until recently manager of the Environmental Protection Agency's indoor air research program, adds: "I am not convinced that plants can really clean air effectively. Plants make people feel good, sure; but the research on this is not too extensive."

Undeterred, Wolverton now awaits construction of his ultimate project: it is an air- and waste-recycling system that he has designed for a 4,000-square-foot area inside a 42,000-square-foot mathematics and science complex being built at Northeast Mississippi Community College in Booneville, Mississippi.

A sealed, energy-efficient atrium will dominate the center of the three-story building. In it a mini-jungle will grow, nourished hydroponically by wastewater piped to flow through plant roots and by pollutant-laden air circulating through foliage. Once the air is stripped of its toxins by the plants it will enter an air-conditioner and then be recycled through the building's central area.

"We decided to go this route," says James Williams, Northeast's director of continuing education and a strong backer of Wolverton's ideas, "because we wanted the building to be a teaching tool in itself."

When completed later this year, the complex will crown Wolverton's work. But it is really only the beginning. Wolverton foresees apartment high rises and office towers filled with plants that will totally cleanse and recycle air and wastewater. That is, if he can prevail upon engineers and architects to believe in him. "Look at the Model-T Ford and look at what we are driving today," Wolverton is fond of saying as an analogy to his own work. "If we don't experiment with new ideas, we're not going to learn anything." ■

Christopher Hallowell, who teaches journalism at Baruch College in New York, is working on an anthology of nature and environmental writings.

COMMON POLLUTANTS AND POLLUTION-EATING PLANTS

Formaldehyde (fumes from new synthetic carpets and new furniture made from pressed wood)
Boston fern, *Nephrolepis exaltata "Bostoniensis"*
Chrysanthemum, *Chrysanthemum morifolium*
Gerbera daisy, *Gerbera Jamesonii*
Dwarf date palm, *Phoenix roebelenii*
Bamboo palm, *Chamaedorea seifrizii* or *C. erumpens*

Xylene (a solvent in paints and varnishes)
Areca palm, *Chrysalidocarpus lutescens*
Dwarf date palm, *Phoenix roeblenii*
Dumb cane, *Dieffenbachia camille* and *Dieffenbachia maculata*
Dragon tree, *Dracaena marginata*
King of hearts, *Homalomena*

Ammonia (found in cleaning supplies)
Lady palm, *Rhapis excelsa*
King of hearts, *Homalomena*
Lily turf, *Liriope spicata*
Lady Jane, *Anthurium andraeanum*
Chrysanthemum, *Chrysanthemum morifolium*

Benzene (fumes from a new paint job; also found in cleaning fluids)
Gerbera daisy, *Gerbera Jamesonii*
Chrysanthemum, *Chrysanthemum morifolium*
English ivy, *Hedera helix*
Snake plant, *Sansevieria trifasciata* or *S. laurentii*
Warneckii, *Dracaena deremensis "Warneckii"*

ALL-AROUND POISON EATERS

Peace lily, *Spathiphyllum:* ammonia, benzene, formaldehyde, xylene
King of Hearts, *Homalomena:* ammonia, formaldehyde, xylene
Lady Jane, *Anthurium andraeanum:* ammonia, formaldehyde, xylene
Weeping fig, *Ficus benjamina:* ammonia, formaldehyde, xylene
Tulip (many varieties): ammonia, formaldehyde, xylene
English ivy, *Hedera helix:* ammonia, benzene, xylene

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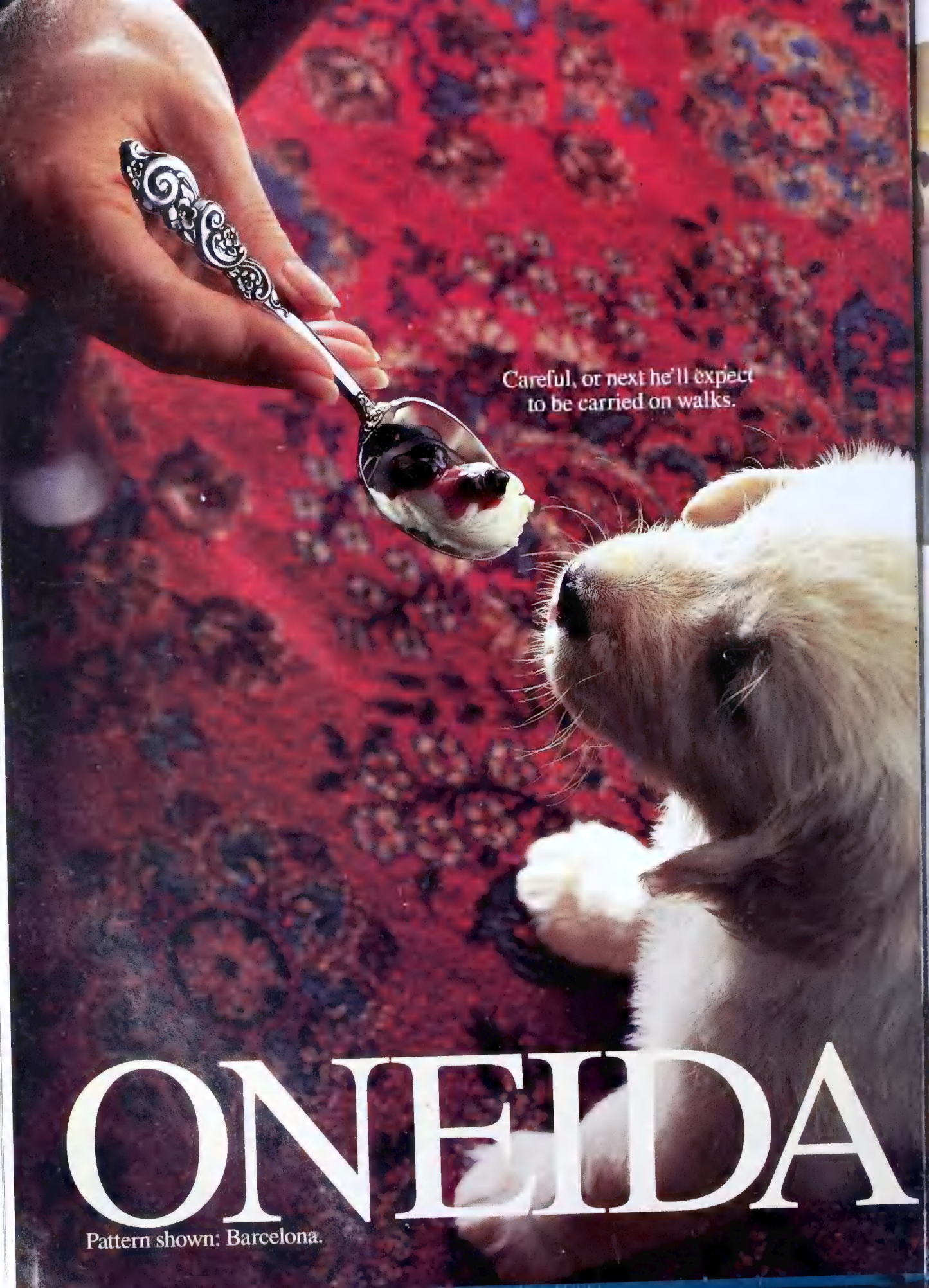


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Pattern shown: Barcelona.





Federico de Vera (BOTTOM) displays stones, necklaces, netsuke and old glass bottles in his store at 334 Gough Street (BELOW) and apartment (LEFT). The second store, opened last June around the corner at 384 Hayes Street, specializes in Italian and Swedish glass from the 50s and 60s, along with photography and new art glass.

JON JENSEN (2); ALAN WEINTRAUB

Object lessons

San Francisco shopowner Federico de Vera shows us beauty in humble things

BY CHRISTINE PITTEL

Sunlight slants through uncurtained windows, tracing patterns on the plain white walls and polished wood floors of Federico de Vera's serene San Francisco apartment. White linen-covered cushions and a driftwood stump salvaged from the beach take the place of conventional furniture. An assortment of stones—contrasting shapes and textures of stone, rough or rubbed smooth from the bottom of a riverbed—is arranged on a low table made of a sheet of glass resting on two old wooden Mexican measures.

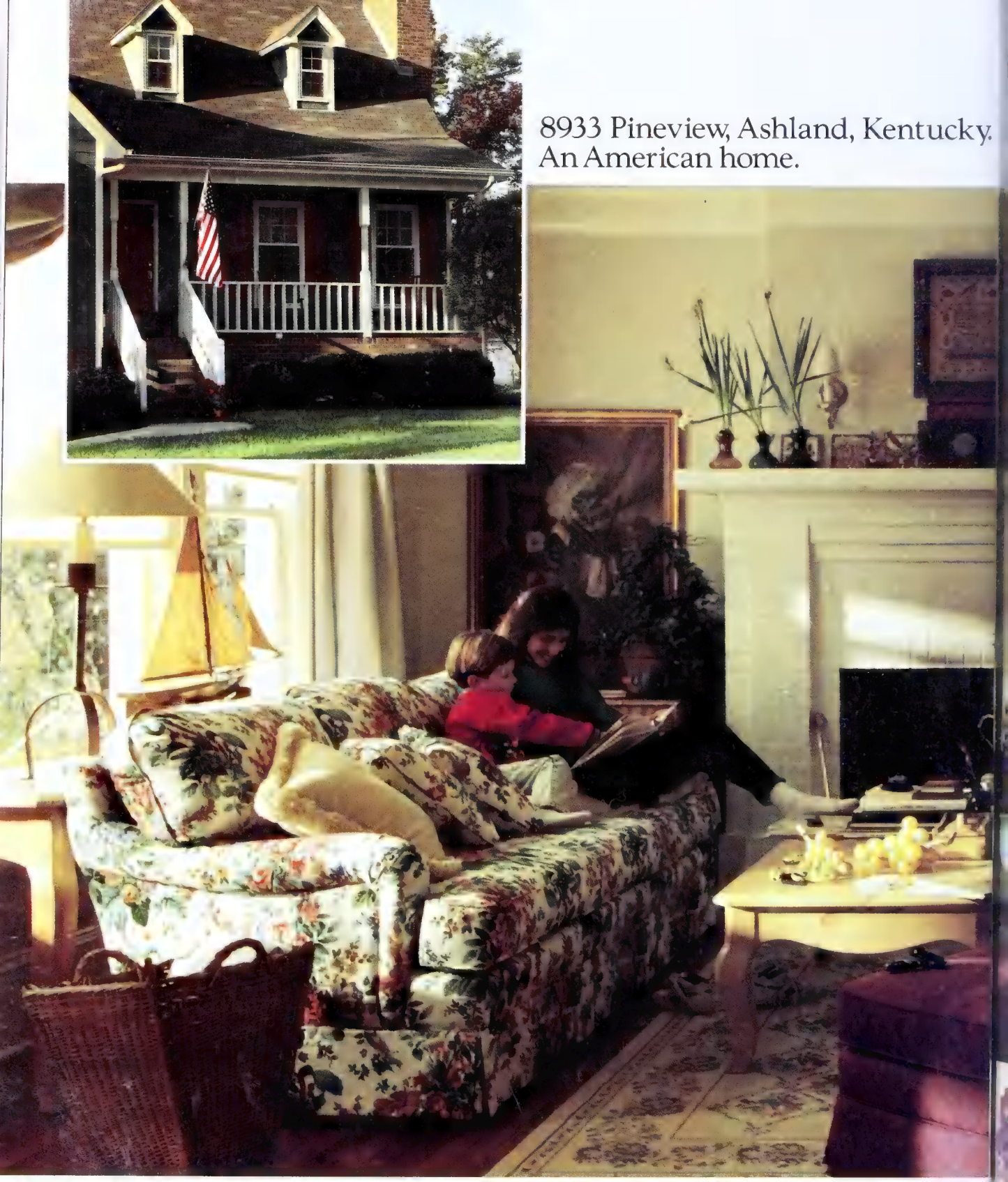


Stones? De Vera takes time to examine the things we often overlook, and then—in his home and in his two shops—presents them in an arresting way. A simple collection—including a Japanese weight-stone wrapped in knotted twine and a 2,000-year-old tool from the Philippines used to beat bark for making paper—becomes as fascinating as the finest works of art. "Objects intrigue me—their origin, what they were used for, all the hands they have passed through," says the 30-year-old de Vera, who was born in the Philippines.

With his great eye, it was natural for de Vera to open a shop. His offerings include old English peppermint-striped glass vials, a Persian mirror, crystal Deco necklaces, an octopus netsuke, a painted wooden angel, a curlicued spoon and fork, and a Civil War teardrop bottle—for the wives of soldiers to collect their tears the same way ancient Romans did. De Vera also carries contemporary craft pieces.

"The objects I like have something behind them. They're not too identifiable. Most things give themselves away just like that," Federico de Vera says, snapping his fingers. "I like opening people's eyes to things." ■

PRODUCED BY DARA CAPONIGRO



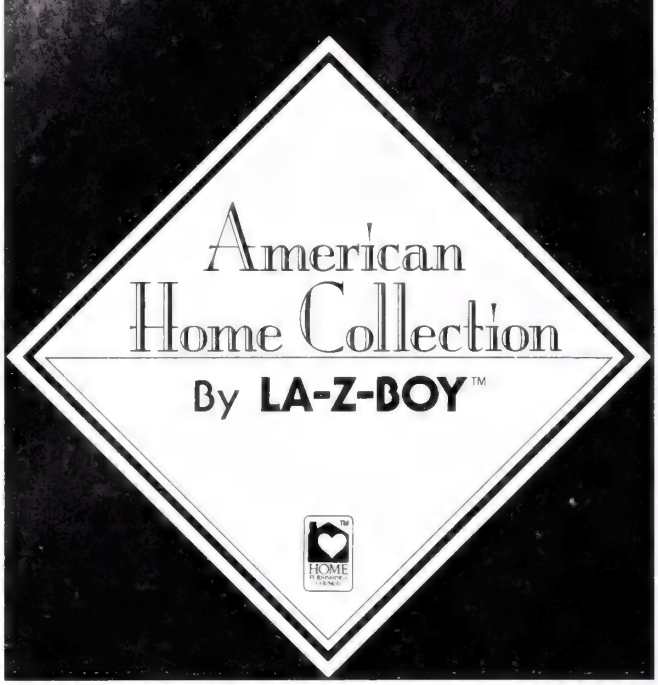
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Dealers without shops

Antiques pickers search out treasures by knocking on farmhouse doors, rummaging through flea markets and hanging out at country auctions. Then they have to peddle them

BY RHODA JAFFIN MURPHY

In a white tent behind an 18th-century stone farmhouse on a sparkling Vermont day, a country auction is rattling on at full speed. The late owners of the house were well-known antiques dealers in central Vermont, and the sale of their estate is a big drawing card. The crowd has come from all over New England in hopes of snagging a treasure or two.

At the back of the tent stands a group of men dressed in work shirts and worn jeans. As auctioneer Dick Withington urges eager buyers to up their bids, this bunch acts above it all, guffawing when someone pays too much for a piece, and generally feigning indifference. But every now and then one of them sprints to the front of the tent, bids, and returns with something—an 1890s fireman's hat, a 1950s Tiffany tea set, a 19th-century mahogany bedside table.

These are the pickers—people who search out antiques they can turn around and sell at a profit to dealers with shops. They make a living knocking on the doors of run-down farmhouses, combing through attics, rummaging through junk at flea markets, and hanging out at country auctions. Across America, these men (picking is a mostly male profession) are crucial to the antiques business.

Standing slightly apart from the group of pickers is Linus Leavens. A tall, thin man of 38 with a thicket of straight, graying hair, Leavens has been a picker for the past ten years. He was born into the antiques trade—his mother was a dealer, and by the time Leavens was fifteen he was selling old bottles at flea markets. Today, he specializes in what he describes as "country crud," otherwise known as 18th- and 19th-century rustic antiques.

At this auction, Leavens is somewhat hampered by the presence of his two-year-old daughter, Hannah, not his first choice of picking companions. But despite his babysitting duties, during the preview he manages to spy a pre–Civil War apple-peeling machine, a few intriguing signed paintings, and an enormous 1870 two-handled brown ash basket that Leavens thinks was used by sheep shearers to carry wool. Every picker has a soft spot, and baskets are Leavens's. They are the one category in which his heart often overrules his business sense. When the piece is auctioned, Leavens outbids a local dealer and pays $170 for the basket, plus the auctioneer's ten-percent commission. "I probably paid too much," he sighs. "I'll be lucky to make fifty dollars."

In this business there are no guaranteed paychecks. Like any trader, pickers aim to buy low and sell high, making >



"A lot of people see us as modern-day bandits," says one picker. "But we provide a service: We bring antiques to the market that might otherwise have disappeared forever"

their money on the spread. Every purchase is a gamble. Recalls Leavens, "One time I bought a Sheraton chest for $1,000, expecting to sell it at auction for at least $1,500. But it only brought $800. You just never know." What keeps him going are the occasional jackpots. Not long ago he discovered a 19th-century Charles Cahoun painting lying on a dresser on the second floor of an enormous Burlington antiques center. Leavens bought it for $145 and sold it for $1,350.

Although pickers may purchase pieces from just about anywhere, what they are known for is door-knocking—talking their way into houses and trying to buy whatever they can out of the attic, basement or living room. (In England they are even called "knockers.") Vermont picker Karl Poplawski has been door-knocking for twenty years. "It's either the greatest thrill or the biggest turndown," he says. "I try to do thirty houses a day. I'll do trailers, ranch houses, million-dollar mansions. It's rare that I don't come away with something." Needless to say, pickers never qualify for the low-mileage discount on their car insurance. "I know one picker who puts 80,000 miles a year on his truck," says Leavens.

Pickers may peddle their wares to dealers—virtually every antiques dealer in the United States has pickers they do business with regularly—or to collectors. They may sell a piece at auction, or to another picker. Leavens has owned antiques for as long as ten years and for as little as two minutes.

But what really gets most pickers excited is not the selling—that's just taking care of business—but the hunt. Poplawski once spent $200 at a tag sale on his way to a parade. "It's not unlike gambling fever," Leavens admits.

Depending on whom you ask, pickers are either the unsung heroes of the antiques trade or its seamy underside. "A lot of people see us as modern-day bandits," says Leavens. "But we provide a valuable service. We bring pieces to the market that might otherwise have disappeared forever."

That traditionally has been the picker's role. Harold Sack of the 88-year-old New York antiques concern Israel Sack says the first American pickers were Eastern European immigrants at the turn of the century. Itinerant peddlers, they bought furniture and household items from people eager to clean out their houses. In the early 1900s, as Americans became more interested in the furniture of their forefathers, pickers played a growing role in unearthing antiques. But, says Sack, "As the number of undiscovered museum-quality pieces diminished, the picker's job became less important."

But pickers have never had a high professional standing. "I never call myself a picker," says Leavens, who tells people that he buys and sells antiques. The field's unsavory reputation comes from fast-talking swindlers who prey on people. Leavens tells of a group of pickers who came upon an old woman in a farmhouse guzzling cheap whiskey. "Take all you want, boys," she told them. "Five dollars a bag." To the pickers, it was permission to steal silver, linens and paintings.

In 1986, lawyer Robert Davison of Stowe, Vermont, successfully sued a picker for misrepresentation and eventually won $35,000 for his clients. The picker had paid them $1,000 for a set of decoys he later sold for more than $60,000.

But for Leavens and Poplawski, who want to work a territory for a long time, that hit-and-run technique doesn't work. "I pay people well so they'll let me come back," says Poplawski. "A lot of my business is based on word of mouth."

Over the past fifteen years, as ordinary people have become more savvy about antiques, the business of picking has changed dramatically. Says artist and former picker Stephen Huneck, "I remember buying all this furniture out of a barn and having the people thank me for cleaning it out. Then, it was just clutter. Now the seller tends to overvalue everything." Poplawski agrees. "When I first started I could fill my van for $100," he says. "Now I can't fill it for $10,000."

Pickers know that knowledge is the only thing they have over anyone else. They can look at a piece and tell in an instant when it was made, who made it, and what it's worth. Poplawski is painstaking about research, subscribing to every newsletter for every collectible. Leavens relies on intuition. "Guides are simply guides. You learn by being out there."

And out there they are, searching for the big score. Leavens found one of his big scores at an estate sale. He paid $200 for a country store display cabinet that he sold a few months later at auction for $2,100. "It's now sitting in a shop in Maine for $5,800," he says with a laugh. "But the big score doesn't happen that often and you have to put in your time to get it."

In truth, few pickers make more than $20,000 a year. Why do they do it then? For the freedom, according to Robert Shaw, curator at the Shelburne Museum in Shelburne, Vermont, which acquired many of its early American antiques from pickers. "Pickers are just misfits who couldn't work for anyone else," he said. And pickers repeat his words with pride. Says Poplawski, "I have my own hours and I love the excitement of buying something great."

Though pickers may be less important than they used to be, Poplawski and Leavens believe the profession will be around for a long time. Every day something else becomes collectable. Poplawski has begun buying plastic radios, pens—even golf balls. "If you're going to stay in the business," he says, "you have to go with the flow."

But on this sunny day, the pickers are disappointed. Withington is a skilled auctioneer, and he lets little get by him. As the auction winds up, Leavens maneuvers his Dodge Caravan—with 165,000 miles on it—onto the grass. He straps Hannah in and then carefully loads the basket, the apple peeler and two early landscapes. The thirty-mile drive home to Burlington may take him an hour or it may take him three, depending on how many tag sales claim him on the way. ■

THERE ARE THINGS WE SEE FOR THE FIRST TIME AGAIN AND AGAIN.



THE CARINA ROSEBOWL. ©1992 WATERFORD CRYSTAL, INC.

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BY AMY CLYDE
PHOTOGRAPHY BY PETER MARGONELLI
PRODUCED BY SARAH KALTMAN

All year decorators and architects try valiantly to realize their clients' domestic fantasies. But sometimes they just want to fulfill a few fantasies of their own. Recently twenty designers indulged themselves for a good cause—Furnish A Future, the two-year-old program of the Partnership for the Homeless which provides furniture for formerly homeless people. Each designer or architect went to the Furnish A Future warehouse in Brooklyn, where donated furniture is stored, chose a chair and gave it a wild new life. "The transformations were amazing and wonderful to behold," said Marjory Rice, the director of Furnish A Future.

The creations were auctioned off at a



From left: Woven-back chair by Kevin Walz. Chair to Dream In by Donovan and Green. Simply Animal b Juan Montoya. The Gunlocke Chair by KPF Interior Architects



The Kiss by Dakota Jackson

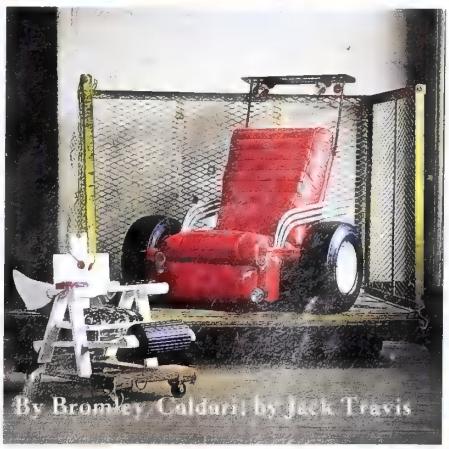


Richard Meier's chair with glass holder





By Jeffrey Jay by John Saladino



By Bromley Caldari by Jack Travis



Chidagh's Manhattan Garden Chair



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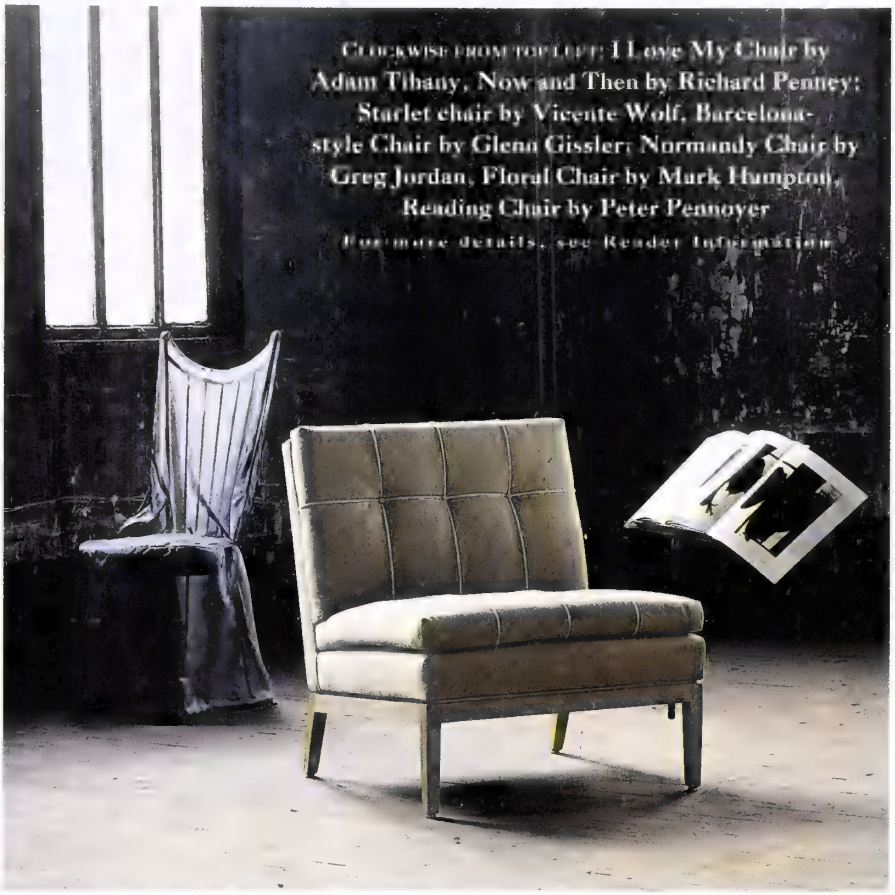
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CLOCKWISE FROM TOP LEFT: I Love My Chair by Adam Tihany, Now and Then by Richard Penney; Starlet chair by Vicente Wolf, Barcelona-style Chair by Glenn Gissler; Normandy Chair by Greg Jordan, Floral Chair by Mark Hampton, Reading Chair by Peter Pennoyer

For more details, see Reader Information

enefit cosponsored by House Beautiful nd Interior Designers for Legislation n New York, a lobbying group; it was eld at the new home furnishings bou- que Felissimo. The auction raised bout $15,000. And some eyebrows. A ew of the chairs turned out to be the ind you wouldn't create for the most onservative clients. Designer John aladino, for instance, reinvented his hair as a Harley-Davidson with a bad ttitude. Dakota Jackson, whose art fur- iture has the theatrical flair he honed n his previous career as a magician, ocked two chairs in an embrace. Sitting in a chair can be a very sensu- us act," Jackson said.

For some people, however, sitting in chair at its best is a very lazy act. The rchitect Richard Meier and the esigner Glenn Gissler both created hairs devoted to loafing: Meier's chair omes with an attached platform for esting a glass of something soothing, nd Gissler's vintage Knoll chair now ncorporates a stand for an open coffee- able book. "I like to think about life as being effortless," said Gissler, wistfully.

On the other hand, the architect Jack Travis had an adventure fantasy. He metamorphosed a La-Z-Boy recliner into a boy's dream of a race car, complete with armrests fashioned from dual exhaust pipes and a recline lever capped with a baseball. "I covered it in hot red leather and stuck on an Indy 500 license plate. I mean, the car is kickin'," said Travis of his Paces Indy '93.

The designer Noel Jeffrey's chair, called Les Liaisons Dangereuses, elicited the highest bid—$3,500—and looked like a French château. "I love everything late-18th-century French—decadence, refinement, mystery, limestone and gilding," he said. "I visit the châteaus every year, and Marie Antoinette is one of my favorite monarchs." But perhaps the most ambitious piece belonged to designer Kevin Walz, whose goal with his woven plaid-back plastic-laminate chair was to "show the soulful side of Formica."

Jerry Caldari stood out in the category of most personal chair. "My wife and I wanted a baby, and from the moment I heard about this project all I could think of was a chair for a little boy," said Caldari, who with his partner in architecture, Scott Bromley, cut down a patio chair and added wings, a Walkman, a Nintendo Game-Boy controller, and a magenta neon light under the seat that turns on when a tyke sits down. (The Caldaris are expecting a baby in July.)

The environmental designers Nancye Green and Michael Donovan expressed their fantasy about ending homelessness. They refinished a simple chair that reminded them of a tablet and spent days reading poetry to find quotes to stencil on, including one from Henry David Thoreau: I HAD THREE CHAIRS IN MY HOUSE: ONE FOR SOLITUDE, TWO FOR FRIENDSHIP, THREE FOR SOCIETY. "The notion that there are three places we live spiritually appeals to me," said Green. "One with ourselves, one with friends, and the third is to be part of a larger social order. We dig into ourselves to do something to help others." ■

Great style

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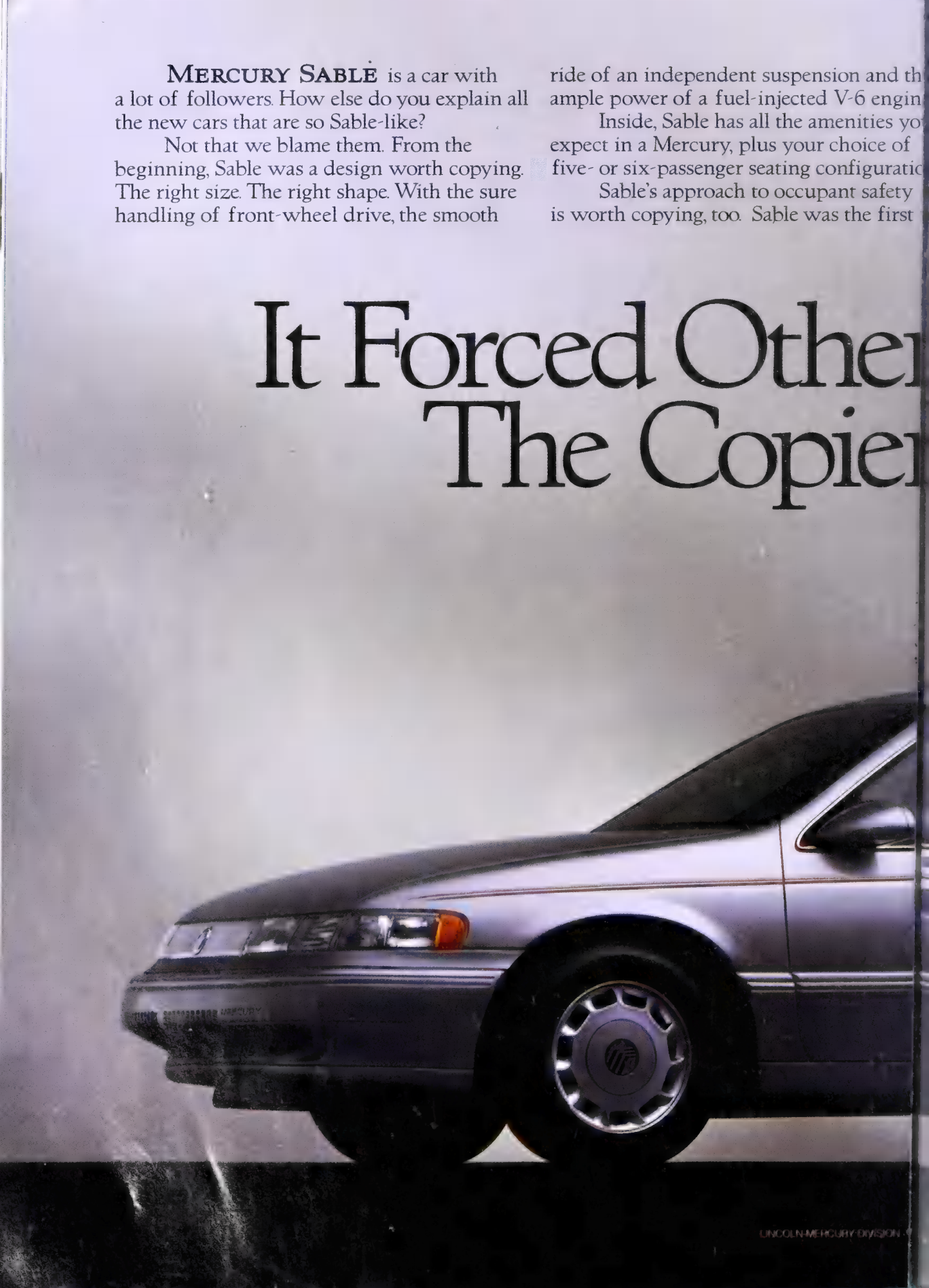
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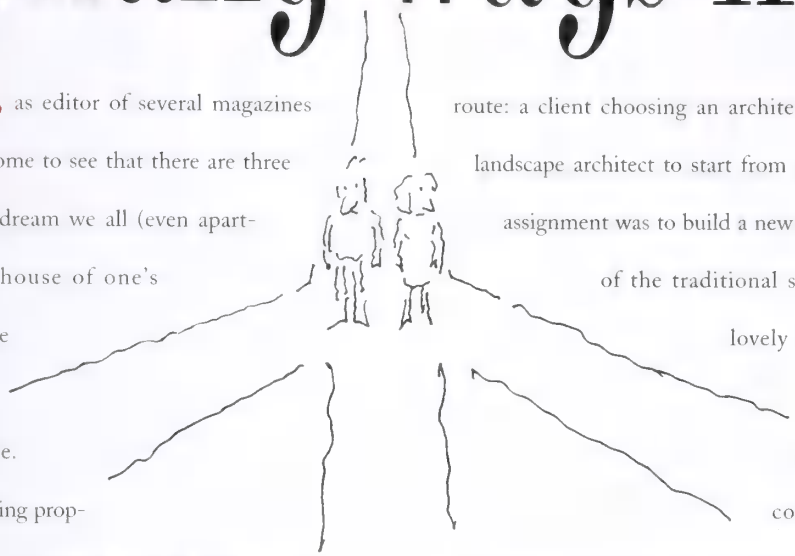
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house beautiful
MARCH 1993

The many ways home



ver the years, as editor of several magazines
ted to shelter, I have come to see that there are three
ways to achieve that dream we all (even apart-
t dwellers) share, a house of one's
This issue of House
tiful, I realize,
ins examples of all three.
ne way is to buy an existing prop-
hat requires some amount of work, ranging from mini-
heroic and cosmetic to structural, to make it your own. New
floral designer Renny Reynolds personifies the heroic approach
efforts he has expended (and joyfully continues to expend) to
his 18th-century house, barns and farmland in Bucks County,
sylvania, the oasis you will see on the following pages.
and Robert K. Lewis, on a smaller scale, are doing the same
in Sag Harbor, New York. The garden Bob Lewis devel-
beside his freshly refurbished 1868 house now delights
ors and tourists alike as they meander through the charm-
eets of New York's only whaling port.
house by Carl D'Aquino in these pages illustrates a second
route: a client choosing an architect, interior designer and
landscape architect to start from the ground up. Here the
assignment was to build a new house with all the charm
of the traditional shingled cottages in the
lovely old second-home com-
munity, along with
the accoutrements and
comforts of modern-day
living. Mission accomplished, as you will see.

A third solution is offered by the architect-builder-developer "spec" (for speculation) house, shown here in its ultimate form—a recent project of the architect Hugh Newell Jacobsen in a new planned community on the Florida coast. When Elaine Greene, HB's features editor, handed me the article on this very modern design, written by our architecture editor, Susan Zevon, she said, "I could live in this house."

Interestingly, Elaine lives in a simple 19th-century house in Sag Harbor that she and her husband have lovingly tended for the past 35 years. Which just confirms my feeling that there is more than one way for each of us to make a happy home.

Louis Oliver Gropp

EDITOR IN CHIEF



Designs on nature

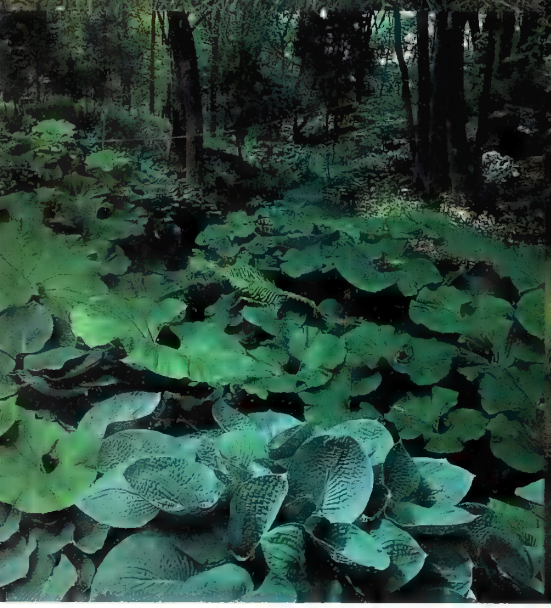
New York floral designer Renny Reynolds has turned an 18th-century farm into a gentleman's country seat—complete with antiques-filled rooms, ponds and wood walks, and flocks of exotic animals



In the dining room, Renny Reynolds stripped the great pine beam that surmounts the fireplace. Above it hang framed letters written by gardener Gertrude Jekyll, one of his heroines. Windsor chairs circling the huge gateleg table were made in the Delaware Valley and, like the tin chandelier, are 18th century.











BY KIM WALLER

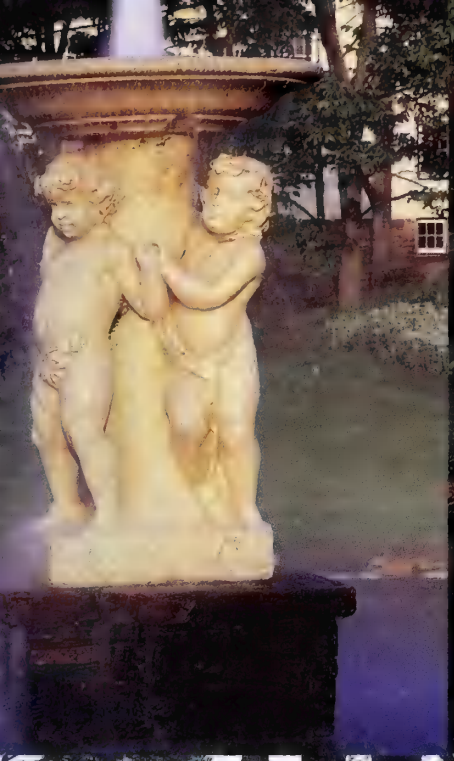
PHOTOGRAPHY BY THIBAULT JEANSON

PRODUCED BY CAROLYN ENGLEFIELD

The dedicated country gentleman whose farmhouse you see here has a brilliant city career, too. It is his mission to astonish the black-tie party guests who arrive at yet another grand ballroom transformed by cartloads of blossoming garlands and sumptuous floral centerpieces. When, after months of planning, the moment of perfection arrives—every rose and exotic tulip awake—Renny Reynolds, floral and party designer, has been known to permit himself a small smile of pleasure. Within hours the flowers will be hauled away, and tomorrow it's another stylish wedding, another meeting with a charity chairperson.

Operating out of three New York florist shops that bear his name, Reynolds is a nationally known style-setter. But anyone who works with flowers knows about the fragility of things of the moment. Perhaps this is why one of his most prized possessions is the 1687 deed to his secluded farmland in rural Bucks County, Pennsylvania—a symbol of what lasts. Here, on 72 acres of fields and woodland, Reynolds's estate-size designs on nature have taken root with a passion. A place of meandering streams and peaceful ponds, the farm seems

TOP LEFT: **Casper the pooch in a tête-à-tête.** TOP RIGHT: **The sturdy fieldstone house, a Bucks County classic, was owned by the same family until this century. The small wing was the original house.** BOTTOM LEFT: **Hosta rims a woodland walk.** BOTTOM CENTER: **Reynolds anchored the pond with a pavilion.** BOTTOM RIGHT: **A froth of impatiens.**









tuberantly alive, even in late winter. As one wends up the ng drive, a horse looks over a fence, two black Australian vans dip their necks to the pond. Cats and more cats pad in nd out of the barns, and from the birdhouse comes the hortling of Reynolds's exotic fowl—chukar partridges and uinea hens, silver and golden pheasants.

Reynolds's vision for his place is exuberant and informed. ot only does he hold a degree in landscape architecture from he University of Wisconsin, but for years his special study as been America's great 18th-century farm estates. "When I ave a moment free, I sneak off to Washington's Mount Ver- on or George Mason's Gunston Hall in Virginia," he admits, bending to light a fire in one of the four downstairs fireplaces—two of them walk-in size. "I looked for two years before I found this place: I wanted land—and a classic Pennsylvania Colonial that hadn't been tampered with."

The house, it turns out, has a remarkably pure provenance. The earliest section was built by a Quaker elder in 1723; the meeting house he attended, still active, is nearby. His daughter's marriage to the boy next door brought the farm to 200 acres, and as the family grew and prospered, a three-story wing was added in the 1790s—later doubled. Descendants of that same family lived on the farm until the 20th century. But when Reynolds entered the picture in 1980, "everything," he

TOP LEFT: **The fetching fountain was discovered in a local junk shop.** TOP RIGHT: **How pleasant to be a goose waddling about these lusciously landscaped acres!** BOTTOM LEFT: **Reynolds added a stone terrace behind the house, where the view includes a glimpse of the far pavilion.** BOTTOM RIGHT: **Among the barn's residents are ten cats and an angora sheep.**





In the living room, the color that counts is the original blue stain (made from blueberries) on the 1792 paneling of the fireplace wall. Rag rug from Thos. K. Woodard.







sighs, "was falling down. The outbuildings were sagging; the woods were a jungle of poison ivy and grapevines."

Thus began a project in estate planning that Reynolds, quite cheerfully, sees no end to. Fortunately the house, with its thick stone walls, was in fairly good repair. "The wide pine floorboards had been protected by rugs," says Reynolds gratefully. He nevertheless spent weeks scraping paint off the raised pine paneling of the living room, to be rewarded with a final, subdued stain known locally as "original blue," made from blueberry juice. Although luxuriously large, the house has a straightforward, Quaker quality to it. "It was never meant to have very formal furniture," says Reynolds, who has filled it with local Delaware Valley country antiques, some of his own family pieces and a smattering of folk art.

If the house is his retreat, the land is his passion, his canvas—one is tempted to say his immortality. Youthful and trim, with an air of gentle attentiveness, Reynolds is a glutton for work. With the help of his farm manager he created, to start with, a vegetable garden, herb garden and cutting garden. And a boxwood square centered by a fifteen-foot miniature of the Eiffel Tower, actually a party prop that Reynolds just couldn't part with. Then there is the 500-foot perennial border flowing between the two huge barns and down a grassy walk to the swimming pool. "It's all in cool lavenders

TOP LEFT: "Summer and winter, I really live on this porch," says Reynolds. Blue hydrangeas set off the nicely faded Clarence House chintz on comfortable wicker chairs. ABOVE LEFT: The farm's menagerie includes four large dogs—and this borzoi lamp on a porch table. ABOVE RIGHT: A porch corner close to the kitchen makes a sunny breakfast nook.





nd blues and whites," says Reynolds. "The hot col
p in a wildflower walk by the stream."

Come in spring, and you'll see drifts of daffodils to rival ngland's Chatsworth—75,000 in all. ("We put in about ,500 a year; it exhausted us until we figured out the way to lant them was with a Rototiller.") Along the banks of the wo-acre pond (Reynolds dug it in a swampy spot) some ,700 azaleas, mostly white, dazzle in snowy drifts. Or come June, and see no less than 3,000 peony bushes, red, pink nd white, sweeping along a pathway to the nursery Reynolds uns on his property. Don't miss the giant espaliered apple ee climbing the side of the barn; or the hardy hibiscus and pots of blue plumbago around the swimming pool—built some distance from the house "to make it a destination."

Ultimately, it is an expert sense of the foot and the eye, as well as of the seasons endlessly moving through the woods and fields, that distinguishes Reynolds's landscaping—not the number of bulbs or bushes. "I'll never be finished; I have zillions of plans," he says: "Right now I want to develop more stream and woodland gardens." In the distance, the sound of the sheep's bells are like wind chimes. His ever-expanding garden is still a farm: Hay and alfalfa are planted and cut; sheep and horses crop the fields. Or is it that his farm is a garden? If so, Eden must have had golden pheasants.

ABOVE LEFT: **Where Renny Reynolds is, everything blossoms—even the hand-painted roses that grace a guest-room wall. A hooked rug and locally made quilt add to the period charm.** TOP RIGHT: **In the sitting room of the master suite a cupboard is painted in Pennsylvania Dutch style.** ABOVE RIGHT: **Reynolds's bedroom under the sloping eaves.**



Here is Casper in the coreopsis. Obvious: Scattered amid planted glades and stream banks bright with wildflowers will be found a bench—just where you want it. Reynolds bought these rustic, probably German, pieces at the Paris flea market.

For more details, see Reader Information



MASTER BUILDER MEETS MASTER PLAN

At Windsor, a new town in Florida, Hugh Newell Jacobsen builds within strict architectural guidelines without losing his strong personal touch





THE ART OF FLORENCE

alls of the corner
ouse (OPPOSITE) conceal
rivate courtyard with
25-by-47-foot pool
at stretches from the edge
the main house to the
mmer pavilion (THIS PAGE).
he summer house was
anned for relaxing after
swim and for leisurely
oolside meals.



Light reflected off the swimming pool floods in through mullioned doors and windows to the double-height living room (OPPOSITE). Furnishings, mostly from Crate & Barrel, were kept simple. Color comes from plants and works of art. ABOVE LEFT: The rear pavilion of the main house, which contains the living room, echoes the proportions of the summer house (ABOVE RIGHT). A garage stands behind the summer house. Rows of grapefruit trees line the terraces that flank the swimming pool, a reminder of the grapefruit grove that once grew on the property. RIGHT: A white-painted wood-paneled wall frames the living room fireplace. Architectural prints above mantel from Frank Lincoln Interiors and the Martha Lincoln Gallery.

BY SUSAN ZEVON

PHOTOGRAPHY BY ROBERT LAUTMAN

Driving north from Vero Beach, Florida, on Coastal Route A1A, you see a mile-long stretch of white rail fencing. It signals that this is not the usual housing development. Behind the fence stands Windsor, one of the latest communities master-planned by Andres Duany and Elizabeth Plater-Zyberk, the pioneering team that ten years ago created the renowned Seaside, Florida.

In the works at Windsor is a compact village of 300 houses that in no way resembles Florida's typical scattering of houses along the fairways of a golf course. Windsor's guidelines mandate that all the houses be built out to the property line with private interior courtyards, and they assure that no village resident will live more than a five-minute walk from the crescent, a centrally located building that will contain shops, apartments and an inn.



Today, behind the white rail fence, you will see that the small number of houses already built at Windsor recall the old southern cities that inspired them. They feature thick stucco walls, rustic exposed rafters and shuttered double-hung windows. Then you come to the corner of Windsor Boulevard and Stopham Drive and something different is happening: It is a house designed by Hugh Newell Jacobsen, an international architect based in Washington, D.C.

In contrast to those of its neighbors, the facade of this house has minimal detailing, and its tall windows clearly express a contemporary character. Inside, a relatively open plan, ceiling fans, and an abundance of floor-to-ceiling openings fine-tune the house for the Florida climate.

Since designing Seaside, Duany and Plater-Zyberk have created more than forty new towns, most still on the drawing boards. At Windsor, in one of their most rigorous plans, they have specified not only the height, site locations and materials of the houses, but even the type of building allowed for each lot. Among the seven types are side-yard and row houses as well as the "Windsor Type 1" for street corners.

In the village, a corner house, such as this one, is required to reach the property line on both streets, to include a balcony on the front facade if the house is two stories high, and to leave at least 35 percent of the lot open to the sky.

Having already designed Windsor's gatehouses and the yet-to-be-built crescent, Jacobsen was familiar with the community and its master plan. Moreover, his rich experience in building projects all over the world, many of them within historic districts, enables him to conform to a neighborhood on the outside while showing his





The summer house (OPPOSITE) **with its large openings currently serves as a gazebo, but it could be enclosed to function as a guest-house, with a bedroom and bath added to the second floor. It is furnished with comfortable white wicker, fresh blue-and-white cushions and flowering plants. The plan** (RIGHT) **shows how the rooms of the main house are organized around the courtyard so they have complete privacy from the street and passersby. Only the living room and summer house are two stories high; on the second floor over the spine of the E-plan that forms the main house, a pair of bedrooms and baths overlook the courtyard. The airy galley kitchen** (ABOVE LEFT) **opens to a breakfast room** (ABOVE RIGHT) **which has tall windows on two sides. The dining room** (ABOVE CENTER), **which could serve as a study, is also adjacent to the kitchen.**

strong contemporary hand on the interior.

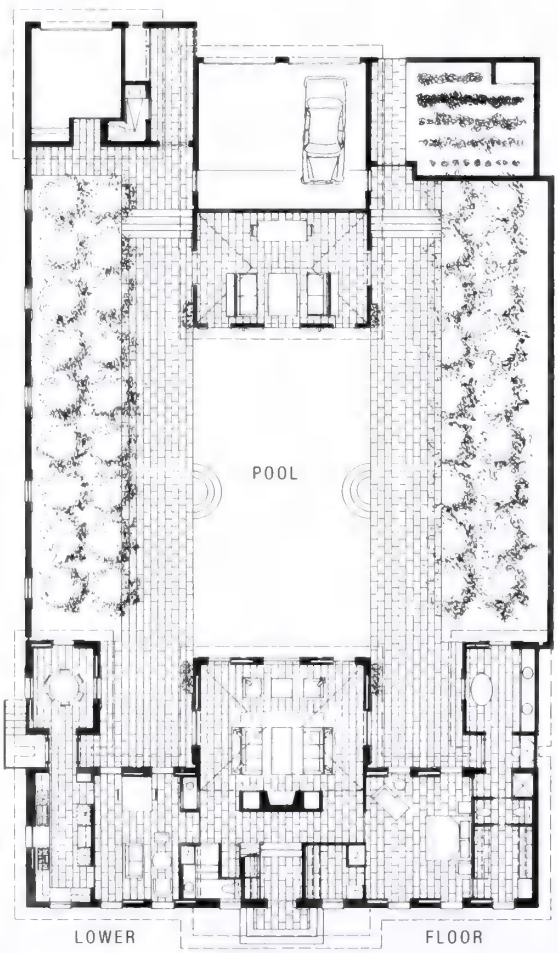
Jacobsen's designs usually surprise a first-time visitor, and this house is no exception. Once you step inside, the magic is revealed. Through the tall mullioned doors and windows of the living room you can see a pool that extends for 47 feet, from the edge of the main house to the edge of the summer house, the latter an open pavilion that echoes the proportions of the room you are in. The pool acts as a mirror, reflecting both buildings and the sky. A wonderful watery light is cast into the house, where it flickers on white walls and floors of "summer stone." Summer stone, a precast concrete paving material, is used on the floors of the main house, the summer house and the courtyard between, effectively merging indoor and outdoor spaces.

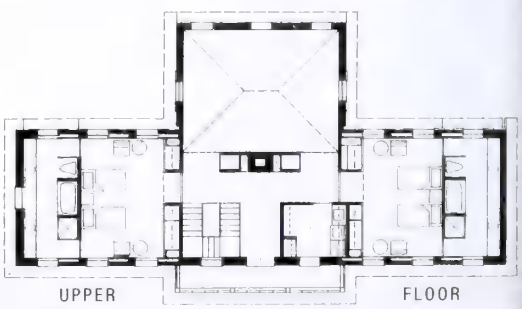
The 3,560-square-foot main house is E-shaped. The living room forms the center leg and projects into the courtyard. On the long "spine," the dining room and kitchen occupy one front pavilion and the master bedroom the other. Two more bedrooms and baths and a shuttered balcony make up the second floor.

Although the house does not yet have an owner, it is the result of a collaboration nevertheless. Jacobsen's partner in establishing the program (or wish list) for the house, which is usually provided by a client, was Georgia Welles. About ten years ago Jacobsen designed a house for Georgia and David Welles. "The order and symmetry in his designs brought a great serenity to our lives," she reports, and she found the creative process so satisfying that she joined Jacobsen in the business of building houses on speculation. This is their third joint venture.

Jacobsen credits Welles with writing a sensible list of particulars for an unknown family. She concentrates on practical possibilities for day-to-day living; he seeks to design romantic spaces.

It was Welles's idea that the dining room could serve as a library, and that the summer house could be enclosed to function as a guest-house. Jacobsen agrees, but he prefers to focus on such images as walking along the pool to dine in the summer house, where ceiling fans stir the citrus-scented breeze and the water reflects the moon and the stars overhead.







"Water is a great architectural tool,"
Hugh Newell Jacobsen says. "Its reflections add mystery
and romance to a building."

THE ARCHITECT OFTEN EXTENDS DOORS AND WINDOWS FROM FLOOR TO CEILING TO MAKE THE SPACES SEEM LARGER





The tub in the master bath is recessed in a floor paved with the same "summer stone" precast concrete used throughout the house and courtyard. Shutters and the grapefruit grove afford privacy to the bather. Designer Jacobsen designed the steel four-poster, which is manufactured by Niermann Weeks.

For more information, see Reader Information



The focal point of the dining room is the cupboard t
Carl D'Aquino designed t
hold a collection of Spanish pot
To soften the newness of th
house, he used French-style til
the entry (GRISSITE). The barle
sugar balusters on the staircase
typical of architectural detai
throughout the house.

They knew what they wanted

Designer Carl D'Aquino's clients asked for a big shingle cottage with traditional charm and casual comforts; they even found him an inspiring example in their seaside village





BY ANNETTE TAPERT
PHOTOGRAPHY BY
KARI HAAVISTO
PRODUCED BY DARA
CAPONIGRO

The client told designer Carl D'Aquino he could show him the kind of house he and his wife wanted. D'Aquino gathered his colleagues—his partner Geordie Humphreys and architect Paul Laird—and met the couple in the center of a picturesque town on the eastern end of Long Island, New York. There they pointed to a quaint one-story cottage that served as the local library. "I know I need something bigger, but there's something evocative in this," the husband said. "I like the charm and simplicity."

Having worked with this man on previous projects, D'Aquino knew that he wanted the designers to honor an inspiration, not to produce an imitation. For, of course, the couple had a few other requirements. They were inveterate beach lovers who spent long weekends on Long Island and resided there the entire summer. They needed a house suitable for entertaining, large enough to accommodate house guests, and, above all else, adequate both for living and office work if they decided to leave the city for good.

D'Aquino and his partners found these requirements stimulating. Then

The shingled house (ABOVE) **has many gables.** RIGHT: **D'Aquino chose eclectic pieces—a ceramic-tiled coffee table found in Palm Beach, a hand-forged chandelier, antique Aubusson portières. The result: a living room with furniture and objects that look as if they were gathered over the years.**



To make the new house feel rooted, even venerable, the beams are hand-hewn, the wood trim is carved to look like twisted rope, the seating is deliberately mismatched

they learned that there was one more—construction had to start on Labor Day and the house had to be built and decorated by Memorial Day. Ten months to do everything! For many designers, that would have been the cue for a graceful exit. D'Aquino, though sobered, was confident that his team, which included his design associate Nina Rowan, was up to the challenge.

What evolved was a plan for a shingled structure with peaked roofs that would give the impression of a traditional low-to-the-ground Long Island beach cottage. The exterior would be a brilliant deception—inside, there would be two stories, cathedral ceilings, and seven bedrooms, one a fully equipped office.

Banishing newness from the house was the next challenge. Like the owners, D'Aquino places great value on charm and character; like them, he wanted the just-christened rooms to look well established. And so he devised a three-part plan to make the house feel rooted, even venerable.

The first element was traditionalism in architectural details. The beams are hand-hewn, the trusses are hand-turned, and everywhere you look—on the staircase, around doorways and moldings—there is wood trim designed to look like twisted rope.

The second element was handcrafted cabinetwork and furniture, featuring classically inspired designs that plumb another level of detail and richness. But tradition *(Continued on page 145)*



Carl D'Aquino wanted to give the kitchen (ABOVE) a seasoned country look. He stenciled pineapple motifs above the cabinets and brought in old wooden beams from upstate New York, then selected modern Venetian chandeliers for contrast. OPPOSITE: The dining room also blends the contemporary and the antique: new but handcrafted Windsor chairs, a 19th-century table and bench. To lend a rich patina to the china cupboard that he designed, D'Aquino applied six different colors of paint, sanding them to bring up an interplay of hues.





In the master bathroom, the designers included a freestanding glass shower and a custom-made Victorian-style vanity. OPPOSITE: Hand-painted pieces like the antique blanket chest and the D'Aquino-designed armoire give the master bedroom its old-world charm.

For more det[illegible]e Reader Information





Order and profusion

How a neglected side yard became a shapely set of garden rooms where a formal plan organizes a plant lover's exuberance



BY WILLIAM BRYANT LOGAN
PHOTOGRAPHY BY ROB GRAY

On a quiet street in the village of Sag Harbor, once a thriving whaling port in eastern Long Island, New York, many 19th- and even 18th-century houses still stand. One has become the weekend home of interior designer Robert K. Lewis, his wife, Joy, and their two sons. The 1868 house has an unusually wide side yard for the town, but it was sadly neglected, with a scraggly lawn, dying shrubs.

Now Lewis's favorite David Austin roses, a magnolia, rare American shrubs and trees, a Gothic Revival gazebo, herbs and salad greens, morning glories, nicotiana, and even volunteer mulleins all find their place within a formal plan. Lewis created the order that would allow his abundant whimsy to be expressed without chaos. He laid out the whole yard from front to back around a long central walkway, dividing it by

The raised beds of the kitchen garden (LEFT) **contain a shifting array of culinary herbs, salad greens and scented plants. Potted boxwood topiary helps unite this garden to a larger formal scheme.** ABOVE LEFT: **Lewis admires his white nicotiana.** ABOVE RIGHT: **Seen from the side yard, the house minus its wrap-around porch.**







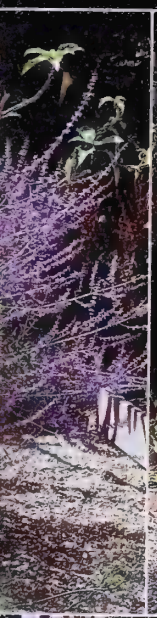


















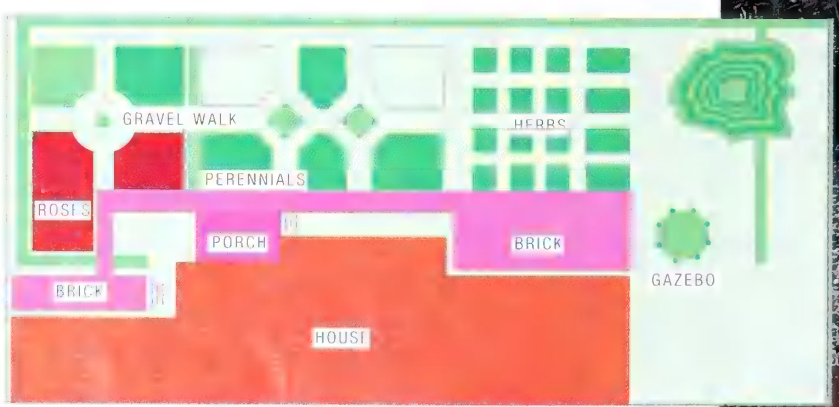
Three formal gardens linked by one long axial path provide the framework for a wonderful range of moods and plantings within the confines of a 50-by-150-foot side yard. TOP LEFT: An urn filled with pansies at a node in the path marks the most elegant moment in the whole garden and lies nearest to the street. It is appropriate for the roses and their subtle underplanting of lavender and dianthus. TOP CENTER: Toward the back of the yard, the parterre takes on the domesticity of a kitchen garden. The tepees are supports for snow peas or tomatoes, depending on the season. TOP RIGHT: Farthest from the street, the kitchen garden is a relaxed backdrop for informal dining. CENTER LEFT: Still deeper in the garden, under the gazebo (BOTTOM LEFT), an intimate tea is possible. CENTER LINE, CENTER VIEW: The late-summer flowering chaste bush is a seldom seen native American shrub. CENTER RIGHT: Viewed from close up, the impression of formality gives way to fullness, with nicotiana in the foreground. BOTTOM CENTER: The garden nearest the street is filled with David Austin roses, including Lewis's favorite 'Abraham Darby'. BOTTOM RIGHT: Climbing a sunny corner of the house is *Magnolia grandiflora*, a sweet memory from Lewis's childhood in Washington, D.C., that grows well in protected locations on Long Island.

Says Robert K. Lewis, "I like a formal plan and informal planting." This is an understatement; the profusion is breathtaking

means of hedges into three roughly square areas, each with its beds or parterres. One square is for roses, one for mixed annuals, perennials and shrubs, and one for herbs and salad greens. Only at the very back of the house does a little of the lawn survive, bordered on one side by an old apple tree and on the other by Lewis's Gothic folly.

The pink Mary Rose bushes from David Austin in the first square are underplanted with dianthus and lavender. In the central parterre, set off by two neat boxwood topiaries, are beds that overflow with flowers and shrubs. Natives like clethra, franklinia, morning glories, plume poppy and blue-flowering chaste bush *vitex agnus-castus* mix with gray-foliage foreground plants and unusual varieties of common genera, like the white *Nicotiana sylvestris*.

Deep in the garden, twined around with morning glories, the gazebo seems to be the mischievous genius of the place. It was designed by Lewis and built by restoration expert David Robinson. Standing at the end of the garden, Lewis looks around the back corner of his house. "After two years here, I hardly have any space left to plant," he sighs. "So I'll have to jump to the next square."





The garden plan (ABOVE) shows the tripartite formal scheme: the rose garden at far left adjacent to the street; the central parterre, the flower garden; and the checkerboard herb beds border the brick kitchen patio. To the rear stand the apple tree and the gazebo. RIGHT: The central flower garden is awash with old-fashioned flowers. The diamond-shaped parterre, with its simple clipped boxwood, anchors the shifting scene for viewers looking out from the porch.

For more details, see Reader Information



Leather

A material that has always spelled luxury, leather travels in circles both modern and traditional, and its versatility is sparking stylish new incarnations

BY JILL KIRCHNER PHOTOGRAPHY BY ELIZABETH ZESCHIN
PRODUCED BY KATHLEEN MAHONEY

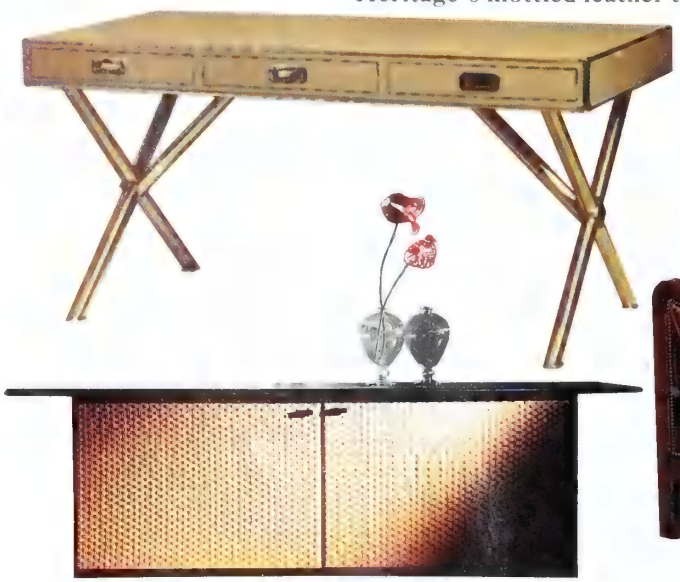








Leather is shaped with a modern edge (OPPOSITE) in the lipstick-red curves of a Halley sofa at Domus and the crisp lines of a Deco chair at Niedermaier. GuildMaster woven leather table. ABOVE, CLOCKWISE FROM LEFT: Leather mimics the slipcover look in an easygoing chair by Agnes Bourne. Along more traditional lines: Lee Jofa's tufted roll-arm sofa. Storage rugged and refined: roomy wide-weave baskets by GuildMaster. Drexel Heritage's mottled leather trunk. LEFT: Mastercraft's leather-topped writing table is cleanly contemporary. BELOW LEFT: Woven leather doors give Cy Mann's tiger ebony buffet a textural twist. RIGHT: Leather insets grace a bed by Baker.











The rich warmth of leather makes for elegant accessories. ABOVE FROM LEFT: A hand-tooled clock by GuildMaster might suit an urban cowboy. Secretive types will prize Scully & Scully's file case camouflaged as French classics. Marbleized swirls of color enrich leather-bound portfolios and address books by The Ashley Studio. Little luxuries: a topstitched leather frame at Ralph Lauren or a distinctive bamboo-edged one at Gucci; an antique clock at Felissimo. Graphic black leather cutouts bind a wooden photo album by mail order from Sam Flax.

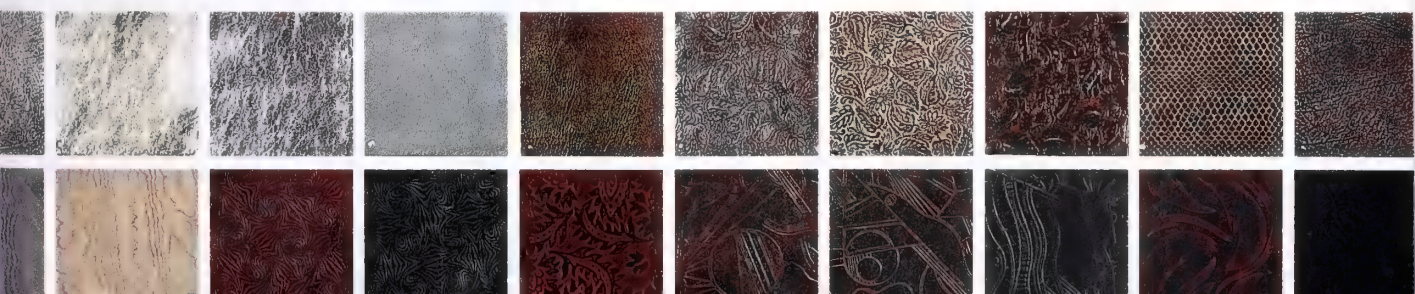


Whether distinctively shaped, saturated with color or au naturel, leather is a chameleon that can master a wide range of moods. Its durability and longevity make it practical as well as posh. ABOVE FROM LEFT: The asymmetrically angled chair by Paolo Pallucco sets a style all its own, at SEE. Leather's latest turn: woven textures that mimic webbing, wicker or rattan, like McGuire's nesting tables with rawhide-laced tops. Bar stools punched up with color have a fifties feel, at Modern Age. Ralph Lauren's simple barrel chair would suit almost any setting.

For more details, see Reader Information and Prices & Sources



Leather weaves intrigue (ABOVE FROM LEFT) in a rawhide-seat twig chair at Zona, a wickerlike sofa from Jack Lenor Larsen, and a chair and ottoman by McGuire. OPPOSITE: Leather is a traditional favorite in libraries and men's clubs. Here, it takes some whimsical twists, with fashion designer Jean Paul Gaultier's foray into furniture—a stacked suitcase piece that is a working chest of drawers. Or the side table masquerading as a pile of oversize books by Maitland-Smith. The English leather chaise from George Smith is the epitome of luxury, paired with the Hermès horse blanket in suede. The gleam of nailheads punctuates a leather screen by Milling Road, step table by Baker. BELOW AND PREVIOUS PAGE: The many faces of leather and suede: animal prints, embossed textures, rich colors, even metallics. Available by the square foot through Edelman Leather.





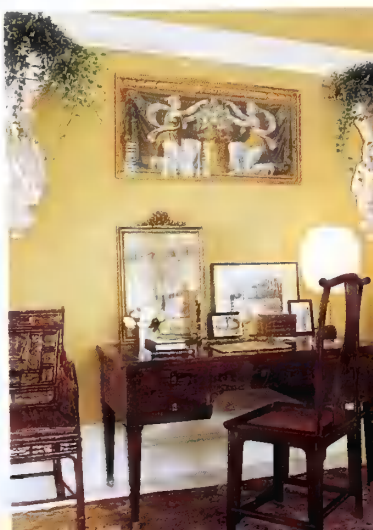
Tracking down a toile in Katie Ridder's favorite color, lavender, took some time, but the Pennoyers found one at Manuel Canovas with a pattern in mustard. The designers made this a garden room because of its leafy views, and they mounted garden ornaments (OPPOSITE) planted with vines.

Show time

Last October in New York City, showhouse designers were given an unusual assignment: to prove that "good design can work within budgetary restraints." Far from inhibiting anyone's imagination, the guidelines of the Royal Oak Foundation (the American affiliate of the National Trust of England) released such creative energy that we decided to show you the results, followed by a workbook on details

BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY CAROLYN ENGLEFIELD AND SARAH KALTMAN

See the framed photographs of Popsicle sticks and leopard-skin shoes, the valance with long streamers fluttering at the window, and you know that the husband/wife design team of Peter Pennoyer and Katie Ridder had a wonderful time decorating this small guest room. "The architecture of the house is so serious," says Pennoyer. "We wanted a contrast to that." The designers were serious, however, about the budgetary restraints and used reproduction furniture—the bamboo and the scholar's cap chairs and the inexpensive upholstered pieces covered in good fabrics.







Opposites always attract Mariette Himes Gomez: delicate Italian linens on a heavy mahogany Empire bed; gossamer frills on pillows of plain-Jane linen; glittery crystal beads on tweedy tufted chairs. "Any element is more exciting when you juxtapose it with something that doesn't seem logical," says the designer. For Gomez, the contrast of strong and gentle, plain and fancy is especially important in a master bedroom. "This is common ground and should never look too much like a lady's boudoir," says Gomez. "It should appeal to both sexes."

The architecture of a room is every bit as

Gomez always uses works of art on paper in bedrooms because "they are softer than splashy oils." Adhering to the showhouse theme of restraint (ABOVE), she chose photographs. LEFT: The designer used ribbon trim on pillows in place of traditional tassels and cords "because it looks newer and fresher." Bust of Apollo is early 19th century.





Newspaper reports hailed this parlor designed by Stephen Sills and James Huniford as a "show stopper," and fellow designers praised its serenity and soothing colors. Sills explains that the proportions of the room inspired him: The square shape called for furniture grouped in the center rather than along the walls, and the high ceiling reminded him of a grand 19th-century salon in the south of France, "or Monte Carlo perhaps." Because of that Mediterranean feeling, Sills felt that the walls could not be anything but white. The mossy greens, golds and tobaccos of the velvet sofa, the stripe on the Empire chairs and the silk of the Austrian shades provide color without creating a sharp contrast to the chalky background. Sheer white curtains draped over the shades echo the white walls.

The French influence is strong here, with Empire chairs and chaise (LEFT), **a wine-tasting table that once belonged to Christian Dior, and palm trees in terra-cotta pots reminiscent of the Côte d'Azur. The rug is early-20th-century Aubusson.** ABOVE: **Banquettes from Cecil Beaton's London town house stand under two paintings by Joe Andoe.**





"Rooms you could settle right down in" is how Charlotte Moss described the showhouse. Her own room, created as a boudoir-studio for "a woman of accomplishment," is a prime example. Obviously a space the woman need not share, this is where she can leave books stacked all over, and a work in progress on the easel (reflected in the mirror of the fireplace wall). The designer focused on keeping the room as bright as a painter's atelier, choosing a pastel palette with walls sponged a delicate pink and curtains of inexpensive celadon corduroy; placing mirrors on each wall to bounce the light; and including an assortment of painted furniture. Moss, who is best known for her English country house decorating, liked the idea of French chairs and daybed and a Russian tray table. "It's not what everyone expects of me," she says.

Softly gathered corduroy valances (ABOVE) suit the informal spirit of the room. LEFT: "When I saw these tall, funky chairs I had to have them," says Moss. She points out that the carving is French but the proportions are Italian.

Just as slipcovers can transform imperfect furniture, they can also transform imperfect walls. David Easton demonstrated this in a room he designed as a studio apartment. Hanging a favorite beige-and-white stripe, he concealed closets, clumsy architecture, battered plaster and exposed vent pipes. "I imagined that I was a young man just starting out and had to decorate for very little money," says Easton. He found the striped cotton at a discount fabric store and bought 43 yards. He chose another favorite material—cork tiles—to cover the floor. "Cork is so quiet," he says. Easton thought of buying furniture at Conran's, as his imaginary young man might have done, but decided instead to accent the garret (as he calls it) with his own English antiques in honor of the foundation sponsoring the showhouse.

Masonite painted to look like patinated bronze covers the fireplace wall. The octagonal gaming table, inlaid with ivory, was made in the Portuguese colony of Goa in India. RIGHT: **The tiny kitchen can be hidden by striped curtains.**







Difficult spaces in a showhouse often become the most innovative because designers rise above the limitations—as Mark Zeff did. He took a stair hall and anteroom—both as wide open and impersonal as airport lounges—and created a cozy sense of enclosure with layers of curtains. Then he upholstered some of the walls with quilted satin to soften the angular architecture. Zeff denies that he begins with a theme, saying that he usually just puts together elements that he likes. However, as the curtains began to create the feeling of a tent or souk, Zeff built on the idea of the mysterious East with Anglo-Raj furniture and stacks of pillows in sumptuous silks and geometrically patterned fabrics.

OPPOSITE, CLOCKWISE FROM TOP LEFT: **The format of Mark Zeff's grouping, life studies with prints of shoes, is worth noting for its various sizes, frames and subjects. Layers of curtains give the illusion of rooms beyond. One of Zeff's many compasses stands on a small Chinese painting. Zeff commissioned artist Ann Harris to paint the wainscoting panels.**

The entrance hall, top-floor kitchenette and powder room had some of the best take-home ideas in the showhouse. In fact, the powder room is the winner for budgetary restraint. Natasha Bergreen and Liza Spierenburg, decorative painters, did the makeover for $300. "Half of that went to the man who plastered over the tile walls," says Bergreen. She sponge-painted the top half of the wall and striped the bottom half. "Only use one coat of primer," she advises, "to allow the glaze to soak into some spots more than others for an aged look." Spierenburg gave the tiny kitchen (once a cedar closet) a rustic look with a copper countertop and pine strips applied in a trellis pattern to the cedar paneling. In the entrance hall, Helen Cooper, a British designer, took inspiration from her favorite English manor house, Montacute, and painted huge diamonds in Elizabethan colors.

Mirror frames in the powder room (ABOVE LEFT) **came from a flea market. Kitchen's trellis** (ABOVE RIGHT) **creates a bulletin board à la William Harnett, a trompe l'oeil painter.** RIGHT: **Painted stool in hall is medieval style.**



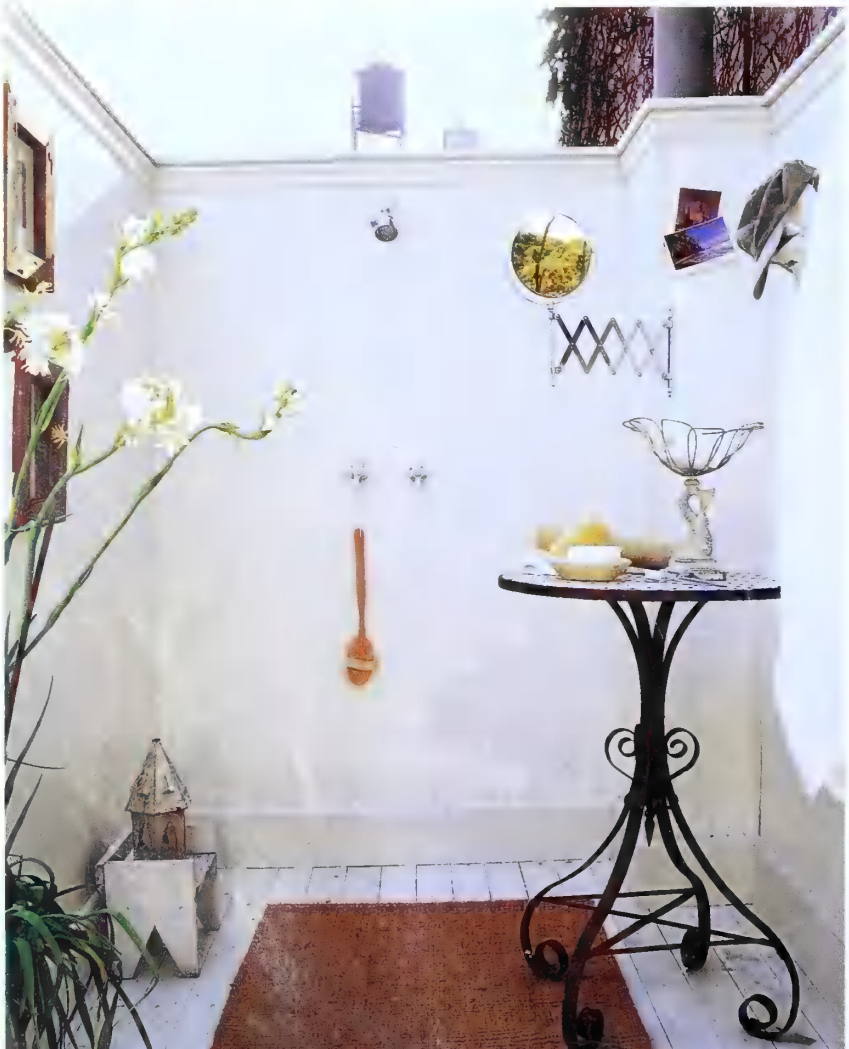












On the top floor of the showhouse, Scott Salvator created a boudoir for an imaginary woman of fashion, "someone like Gloria Guinness or Babe Paley." The tiny room measures 9½ by 9½ feet, but looks larger because chairs and ottoman are small in scale and the many patterns merge. Covering the sofa in fabric to match the wall "makes it recede into the background." The designer chose the floral, a new Colefax & Fowler pattern, because the colors remind him of the 1930s.

The roof terrace is a space often used for a garden or greenhouse. Paul Bott of Twigs chose instead to build an outdoor shower—pure fantasy in a city where people in tall buildings can look down at the roof. However, his ideas are easy to translate. Beaded board walls suggest an old house, and a shaving mirror is a practical touch.

The right lighting is essential for a romantic mood (ABOVE). **"Use lots of low-watt lights," says Scott Salvator, "lamps and sconces with incandescent bulbs. Halogen and fluorescent light have no charm."** LEFT: **In Paul Bott's shower, iron table with tile top is moisture-proof.**

For more details, see Reader Information.

SHOWHOUSE WORKBOOK

A designer showhouse is always packed with details we would love to try out at home, but we usually have to guess how they were achieved. This time Chippy Irvine, House Beautiful's favorite craftswoman-writer, tracked down the decorators, nailed down the techniques, and organized them for us to copy step by step

KATIE RIDDER AND PETER PENNOYER'S HOMAGE TO BRIGHTON PAVILION

Inspired by the Regency folly at Brighton, England, this husband-and-wife team invented a valance made from Manuel Canovas's unusually colored Mandarin printed cotton (page 112). The idea was to come up with an ethnic-looking but unidentifiable configuration. Pennoyer sketched this valance to blend with the curve of the bay window. Ridder found large purple beads to hang at the ends of long points, putting a small pearl at the bottom to hold each bead. She used thin embroidery ribbon to string the beads and embroider the ends of the points. The valance is backed but unlined—all the easier to turn the narrow points inside out—and the backing is a complementary Manuel Canovas plaid cotton.

To create your own valance you will need:

- Brown paper for a pattern
- Your chosen fabric. Bear in mind the back can be different from the front.
- Large beads and smaller artificial pearls. The number will depend on how many points you want. Handicraft shops are a good place to look.
- Narrow ribbon or cord to attach the beads. Ridder used six strands of narrow purple embroidery ribbon, which can be found at a needlepoint store.
- Velcro—enough to run the horizontal length of the valance; or a metal rod and appropriate hardware to hold the rod

To make the valance:

Make a brown paper pattern—it need only be half the width of your window. Space the points evenly. The proportion of your pattern will depend on the height of your room and the width of your window, but make sure the points are longer than the main body of the valance to achieve the exotic effect. Tape the pattern in place to make sure you like the size and shape. If you are going to hang the valance on a rod, allow enough fabric at the top to turn over for the rod pocket.

Cut your fabric to the center fold as you would a simple skirt front, adding no more than a ½" seam allowance because the points are so narrow. You may cut the front and back of the valance of the same fabric, or, like Ridder, you may prefer to back it with a blending but different fabric.

Stitch all around the points and bottom and sides of the valance. Turn inside out and press.

Attach the beads with their pearl ends. Ridder also embellished the points with the narrow ribbon.

Finish off the top. If this is to be hidden, as in the picture, you can turn the fabric in, press, and top-stitch across the top.

The valance can be attached above the window with Velcro. Sew one piece of Velcro to the top of the valance, and glue or nail the corresponding piece to the top of the wall. Alternatively, you can fold over the top of the valance to make a pocket and hang the valance on a narrow, plain metal rod.

GOMEZ ASSOCIATES' WHITE-ON-WHITE BEDROOM

The subtlety of Mariette Himes Gomez's airy bedroom on page 114 lies in her skillful use of several shades and textures of white paint from the Donald Kaufman Color Collection. These are available from the company's outlet in New Jersey (201–568–2226). Number 201 was used for the walls, #586 for the fireplace surround, #226 for the window surround.

A large overmantel mirror adds to the effect. This can be achieved by using glazier's glue to stick 12" panes of mirror glass edge-to-edge, then surrounding the top and sides with a broad wood molding bought and cut to size at your local lumberyard. The simple but monumentally scaled mantelpiece

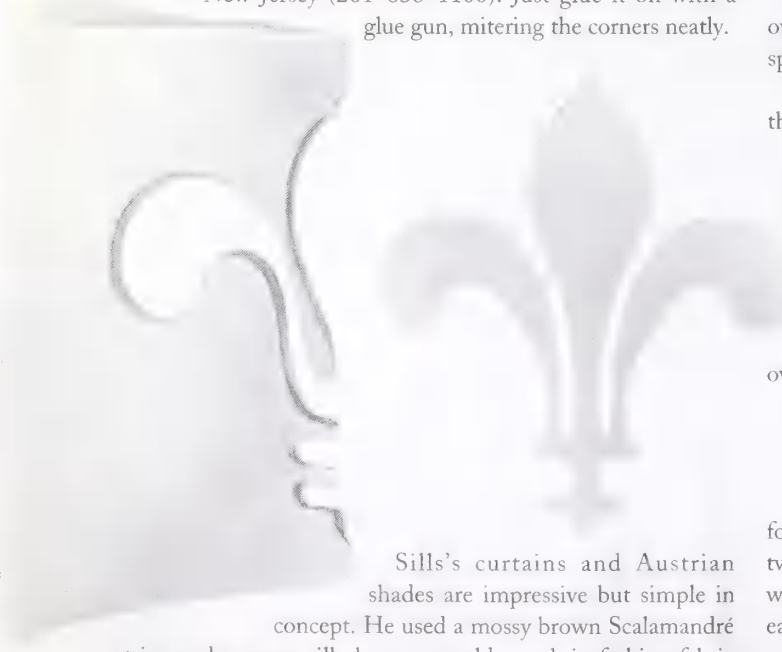
is made of plywood and it covers an older one that was smaller.

A close-up of delicate cushions next to a classical bust shows Mariette Gomez's well-known skill with fabric. Delectable pleated organza ribbon edging, braid curls, and double organza frills combined with white satin ribbon and gold ribbon were found at V. V. Rouleaux, Ltd., in London. With these as your inspiration, you can search through any good ribbon source to uncover varieties of ribbons that can, if you use a sewing machine attachment, be shirred, pleated, and imaginatively combined for the edges of your own bedroom cushions.

STEPHEN SILLS ASSOCIATES' SMOKING PARLOR

This room on page 116 is firmly anchored by its carpeting—wall-to-wall sisal on which a handsome fleur-de-lys–patterned rug has been laid. Though you may be unable to find or afford a carpet like this, the simplicity of the pattern lends itself to stenciling. Fleur-de-lys shapes can be painted with acrylics on sisal itself, which can be effective, but is not the easiest thing for the novice because of sisal's rough texture. Another way to go about it is by stenciling a floorcloth. This is time consuming and the job takes up space, but is well worth the finished result. Detailed floorcloth instructions can be found in that invaluable guidebook *Paint Magic* by Jocasta Innes.

An unusual bookshelf is made from a ladder and planks. The ladder is one used in the south of France for fruit picking. It was found in Paris by Stephen Sills and his associate, James Huniford, but I have seen similar ladders in California used for picking avocados. The ladder is lightweight, hinged at the top, and is unusual in that it can be climbed on either side. Sills rather grandly covered his shelves in dark brown velvet, but felt would be easier because you would not have to turn in any seams. Felt in several weights and many colors can be found at Central-Shippee, Inc., in New Jersey (201–838–1100). Just glue it on with a glue gun, mitering the corners neatly.



Sills's curtains and Austrian shades are impressive but simple in concept. He used a mossy brown Scalamandré stripe and a cream silk, but one could search in fashion fabric shops and come up with a stripe and a casement material that would be equally effective.

To make the Austrian-style shades you will need:

- Fabric, the amount depending on your windows
- Curtain hooks, shirring tape or pinch pleat tape for the top of the shade. These can be found in upholstery or curtain supply stores. You can also make your own pleats.
- A ring and cord system and curtain hooks to hang the shade. These are available from curtain hardware stores, and you should ask their advice about how to hang and install the shades.



To make the shades:

Cut your shades as long as the window, allowing 8" for hems and heading. Cut the width at least half again as wide as the window so that you can shirr or pleat it for fullnesss.

Make 1" hem on each side of your shade.

To make the pleated edging cut a 5" strip, folding it over so that it is 2½" wide. Press fabric into 1" pleats, and stitch them in place along the top. Bind the raw edges with overlocking or use a close zigzag stitch if your sewing machine has such a gadget.

Stitch the pleated frill to the bottom of your shades. This will make them slightly longer than your windows.

Sew by hand two vertical rows of rings, spacing them about 12" apart and a quarter of the total width in from the edges. This assures that the center swag is larger than the sides as in the photograph (also see diagram).

Either sew on shirring tape, pinch pleating tape, or make your own pleats at the top of each shade to make it fit the window space and insert the necessary number of hooks.

Thread the cord through the rings and hanging system, hang the shades and adjust them.

To make the white over-curtains you will need:

- Fabric two or three times the width of the window for fullness
- A long, narrow black metal rod the length of the room plus appropriate hardware to install it
- Small black curtain rings, and a matching number of small curtain hooks
- Optional pinch pleat tape, or you may make your own pleats about 2" deep.
- Rings and hooks for tiebacks

To make the curtains:

First install the rod on the wall.

Measure from rod to floor, then add 10". This will give you 3" for top hem, 4" for bottom hem, 2" for sweep on the floor, and two ½"s for turning under. Cut your curtain lengths. You may want to make the two outside curtains from one width of fabric each, and the center curtain by joining two widths together.

Press in the hems and machine stitch.

Press in ¾" side seams, removing the selvage if it appears to make the fabric pucker when stitched.

Sew pinch pleat tape to the top, or make your own 2" pleats.

Press curtains and insert curtain hooks.
Make self tiebacks (see Easton curtains below)
Hang the curtains and arrange as you wish.

CHARLOTTE MOSS'S STUDIO

The pale pink walls on page 118 were finished in a glazing echnique sometimes called dragging. Start with a light back-round paint upon which you apply a slightly darker, but hinned, transparent paint. The darker coat, while wet, is then ightly brushed over with a dry brush to remove part of the ayer, revealing the light paint beneath. In this case the painting vas purposely done with a wide brush, giving a slightly rough ook, which a novice could achieve.

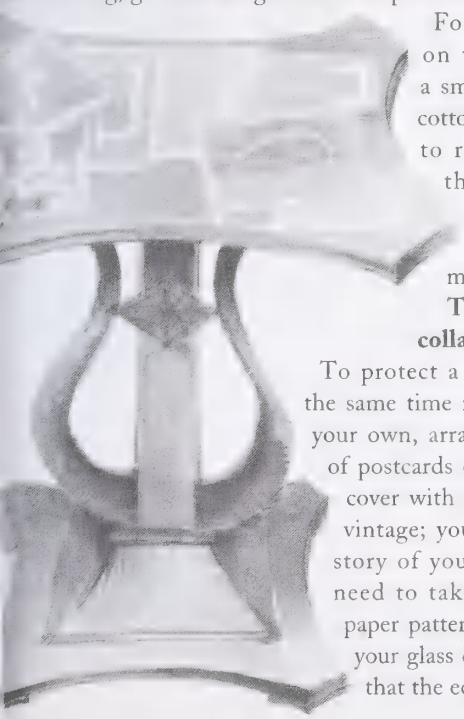
To glaze walls you will need:

- Prepared walls. They must be perfectly smooth and painted a ght background tone with an eggshell finish.
- Glazing paint. Ask your paint supplier to mix the paint for lazing which should be thin, slightly transparent, and the color of our choice. Make sure you make a sample of the finished glazed ffect on a piece of wood before starting.
- A wide brush for applying paint
- Several clean, dry, wide brushes
- Small pieces of cheesecloth or old, soft cloth
- Turpentine for cleanup
- A ladder. You will have to run up and down it a lot!

To glaze walls:

Apply the glazing paint with a wide brush, thinly. Start in a lace that will be unnoticeable so you can experiment.

The glazing paint has to be removed with a dry brush while he paint is still wet so that some of the lighter paint shows hrough. You will get a feel for the timing, which is a matter of econds, not minutes. If dry brushing is done too soon, you vill remove too much paint; if done too late, you will not emove enough. Use vertical strokes and disguise where they top and start by moving up and down your ladder. On doors nd molding, go with the grain and shape of the paneling.



For extra subtlety on woodwork, use a small piece of fine cotton or cheesecloth to rub an edge off the corners with one stroke, thus highlighting the molding.

To make tabletop collage:

To protect a tabletop and at the same time make it uniquely your own, arrange a collection of postcards on the table and cover with glass. Moss's are vintage; yours could be the story of your life. You will need to take a template or paper pattern of the table to your glass cutter; make sure that the edges are beveled.

DAVID EASTON'S STUDIO ROOM

Easton and his associate, John Christensen, took the "decorate on a budget" brief seriously when they transformed an unprepossessing space into a contemporary all-purpose studio with tiny kitchen. The elements include parchment-colored cork flooring which comes in 12" tiles, is easily laid, absorbs noise, stands up to traffic and heavy furniture, and is easily cleaned with a damp mop; beige suede fabric, found at Beckenstein's (wholesale and retail, 125 Orchard St., New York; 212–475–7575), covering a bed—which is actually a twin-size mattress and box spring, not a sofa; wall covering using $12 a yard beige-and-white-striped cotton found by searching Manhattan's Lower East Side fabric shops. The fabric is made into a series of movable curtains—useful to hide ugly walls and to disguise storage shelves. Aluminum tracking that comes in 12" strips with 2" J-shaped hooks was bought through a hospital catalog and attached around the top of the walls. This tracking can also be found in large hardware stores.

To make curtains you will need:

- Fabric, the amount depending on your own space. For your lengths, measure from ceiling to floor, and add 7" for hems. In Easton's room, some of the curtains fell onto a higher level where steps led out to a roof garden terrace. You may have to take something like this into consideration. Measure around the room, subtract for doors, fireplace, bookshelves and any spaces where you do not want curtains, and add at least an extra yard (or two) for side hems. You will see in the photograph that the curtains are not pleated but hang loosely against the wall.
- Grommets and a grommet gun (rather like a staple gun). These can be found at big hardware stores.
- Cutting shears, measures, sewing machine, thread
- If the fabric lacks body, you may need some stiffening such as buckram for the top hem.
- Rings and hooks for tiebacks

To make curtains:

Make a sketch showing exactly where you want curtains, which ones will be joined, and where they will open.

Cut curtain lengths.

Sew the necessary lengths together.

Press in a 3" hem, with a ½" of fabric turned under, at the bottom of curtains.

Press in a similar hem at the top, adding stiffener if necessary.

Press in ¾" hems at the sides with a ½" turn-under. You may find it necessary to cut off the selvages if they make the fabric pucker. Hem the sides.

Mark for your grommets. Double check them! Then put in the grommets.

Press the curtains, then hang and "dress them down"—the professional's word for smoothing them and making them look their best.

To make tiebacks, which you will need for certain areas—such as the entrance to the kitchen in Easton's room—cut a strip 12" by 5" for each one. Double it over lengthwise, stitch across the ends and along one edge leaving a small space to turn inside out (this is known as bagging it out). Turn and press. Sew a ring to each end on the wrong side so it will be hidden. Screw hooks to the wall at the appropriate height, gather the curtain into the tieback and fasten in place.

NATASHA BERGREEN AND LIZA SPIERENBURG'S PAINTED KITCHENETTE AND BATHROOM

This duo created a tiny but effective rough-hewn kitchenette/pantry tucked into a cedar closet (page 120). It is full of ideas. Over the existing cedar paneling they applied, with big staples and hot glue, stained-wood pine strips from the lumber yard as a bulletin board to hold notes and postcards.

A tiny bathroom takes on a dreamy quality with painted walls, silvery leaf border and Dior-esque draped corner washbasin.

The silver-leaf border was hand-stenciled using an art supply material called Frisket—sheets of plastic with an adhesive backing. The leaf shape was cut, then sizing was sprayed through the shape to the wall. The leaves, of aluminum leaf—a great deal less expensive than pure silver leaf—were burnished into the sizing. Finally the Frisket stencil was removed, leaving a beautiful silver leaf shape. Alternatively, a pretty leaf wallpaper border could be substituted for the hand stenciling.

On the door to the bathroom (not shown) another bulletin board was concocted by Bergreen and Spierenburg from crisscrossed 1" beige grosgrain ribbon held in place with nail heads. This team once lined an entire bathroom this way.

MARK ZEFF'S CURTAINED ANTEROOMS

Combining a second-floor stair hall and an adjoining passageway, Mark Zeff has created a luxurious, mysterious be-curtained complex (page 121). He called it a game room, and, indeed, one would not be surprised to see Sidney Greenstreet rising from the gambling table. This mysterious effect has been achieved largely by the layers of curtains and varied and luxuriously textured fabrics, most of them in dark, murky colors reminiscent of the forties.

The metal chair with a pointy-edged cover is one of Mark Zeff's own designs. His upholstery is made in two pieces. You, however, may find any number of simple metal chairs, including the kind that fold up or stack. Why not borrow the idea and make a one-piece slipcover with a dramatic pointed skirt. Though a textured woven cotton is seen in the photograph, you could use felt and merely cut out the points.

SCOTT SALVATOR'S MORNING ROOM

Curtains, walls and sofa (page 122) are covered in a Colefax & Fowler print of roses running riot. Behind the morning room curtain is a very feminine pink dressing room. The chair at the dressing table is an homage to Chanel based on a suit made by the couturière for Wallis Warfield Simpson in 1936. Scott Salvator's chair is upholstered in Cowtan & Tout linen but if you find or own a slipper chair, you could make a slipcover from less expensive pink fabric and trim it with white grosgrain ribbon.

To make the Chanel slipcover you will need:

- Pink fabric
- White 1" grosgrain ribbon
- Pins, sewing equipment

To make the slipcover :

With pins, mark center line of every plane of the chair.

Depending on the complexity of your chair, it is possible that the back, the top (a strip), the front of the backrest and seat will be cut in separate pieces, then stitched together. The skirt will then be attached. Fold your fabric in half along the center mark to ensure that both sides will be symmetrical.

Mark each section in pencil, including any necessary gathers, folds or corners. It is a good idea to notch the center folds, and also where pieces will be joined.

Cut each piece, allowing no more than ¾" seam allowance and adding at least 3" extra for where the fabric tucks in.

Sew together and finish off the seams inside, especially if you are using linen, which is inclined to ravel.

Measure the length of your skirt. It should touch the floor. Add ¾" for the top seam, and ½" at the bottom.

Cut the skirt, notching for the center front. Allow 3" to turn in at the center back.

Edge-stitch white grosgrain ribbon onto the wrong side of the bottom of the skirt, ½" in. Fold and press it to the right side and edge-stitch the other side of the ribbon so that you have a clean finish on both sides of the skirt.

Press the 3" turnings at the center back.

Edge-stitch grosgrain onto the center back's folds, covering the horizontal grosgrain at the bottom.

Sew the skirt to top. Finish off the seam inside.

Tie beautiful bows in grosgrain and sew them on. It would be "honest" to have the bows really tie the two edges together, but they will never look quite slick enough.



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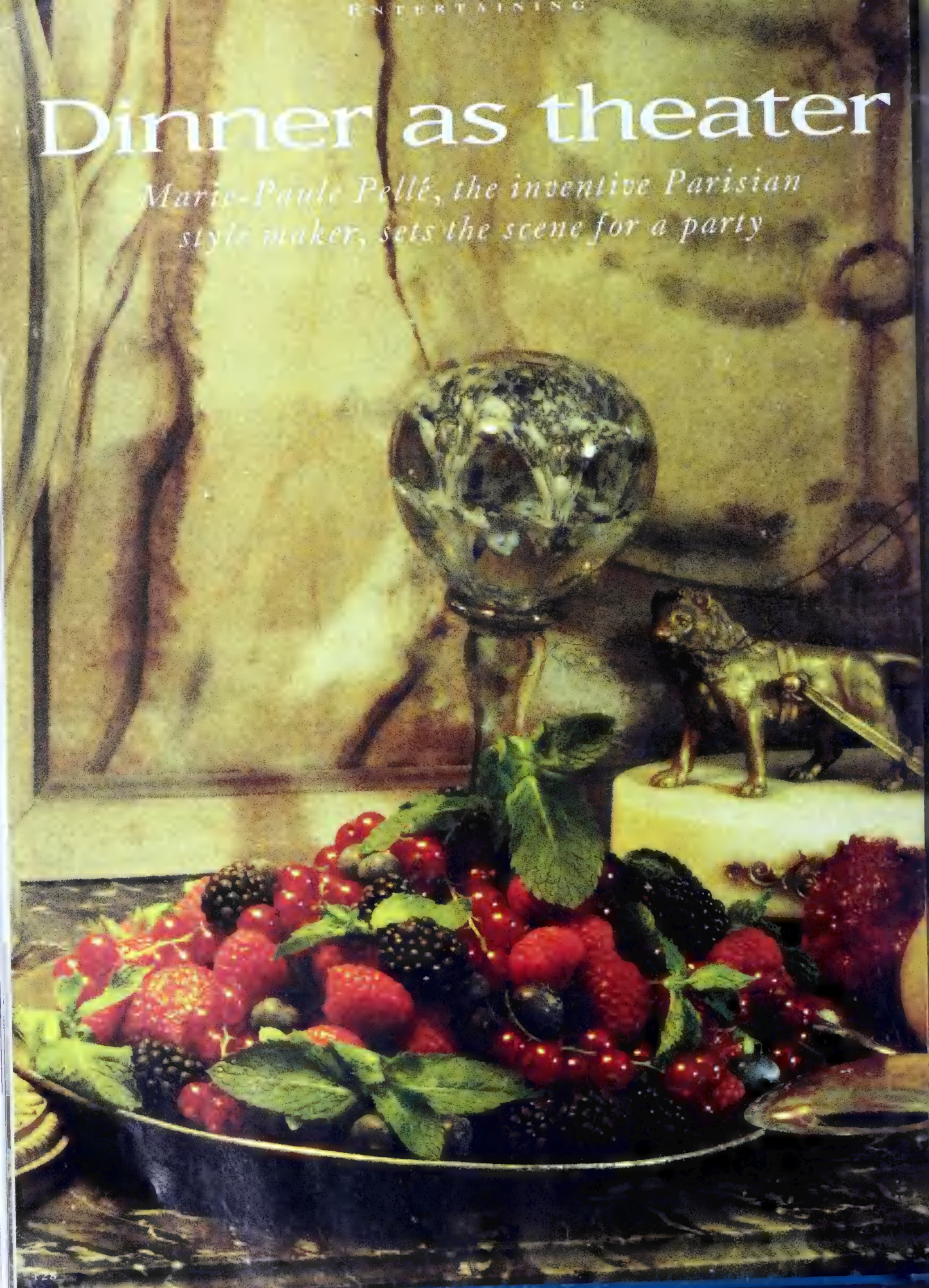
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DUPONT TEFLON

Dinner as theater

Marie-Paule Pellé, the inventive Parisian style maker, sets the scene for a party





Marie-Paule Pellé assembles a luscious dessert still life: Fresh berries and poached peaches topped with cassis are surrounded by eclectic treasures—a clock depicting Apollo driven by a lion, hand-blown glass spheres set on candlesticks.









BY JANE ELLIS

PHOTOGRAPHY BY

ELIZABETH ZESCHIN

"I like to surprise friends with food. I have a good memory and never serve anyone the same thing twice." So says Marie-Paule Pellé, former editor of several European decorating magazines and today a designer of interiors, film sets and the new look of the Henri Bendel store in New York. Improvisation is this Parisian's forte—whether she is planning a room or a menu. Known for her eclectic eye, she puts together fake and antique, kitsch and classic—all in an amusing way.

How does she entertain? "I can either cook for two days or put it all together in half an hour," she says. For this busy woman, the second way is more often the case. Her secret to pulling it off: "Be organized and fast."

Pellé's apartment on the rue de Rivoli—with high ceilings and a delightful courtyard garden but minute rooms—is a challenging space in which to throw a party. Her kitchen has hardly enough room to swing a bottle of Chablis. Yet this is where dinner is served, and she manages to squeeze up to twelve around the farm table.

One recent dinner party featured individual store-bought brioches scooped out and filled with truffle-flavored scrambled eggs. The salmon entrée was born of necessity: "I had nothing in the house but mustard," she said, so she slathered it on the fish, along with olive oil and fresh herbs. The Crottin de Chavignol cheese was coated with ground hazelnuts, and for dessert there were berries, along with poached peaches. "I adore cooking," she says. That and her high spirits ensure that everyone has a good time. ■





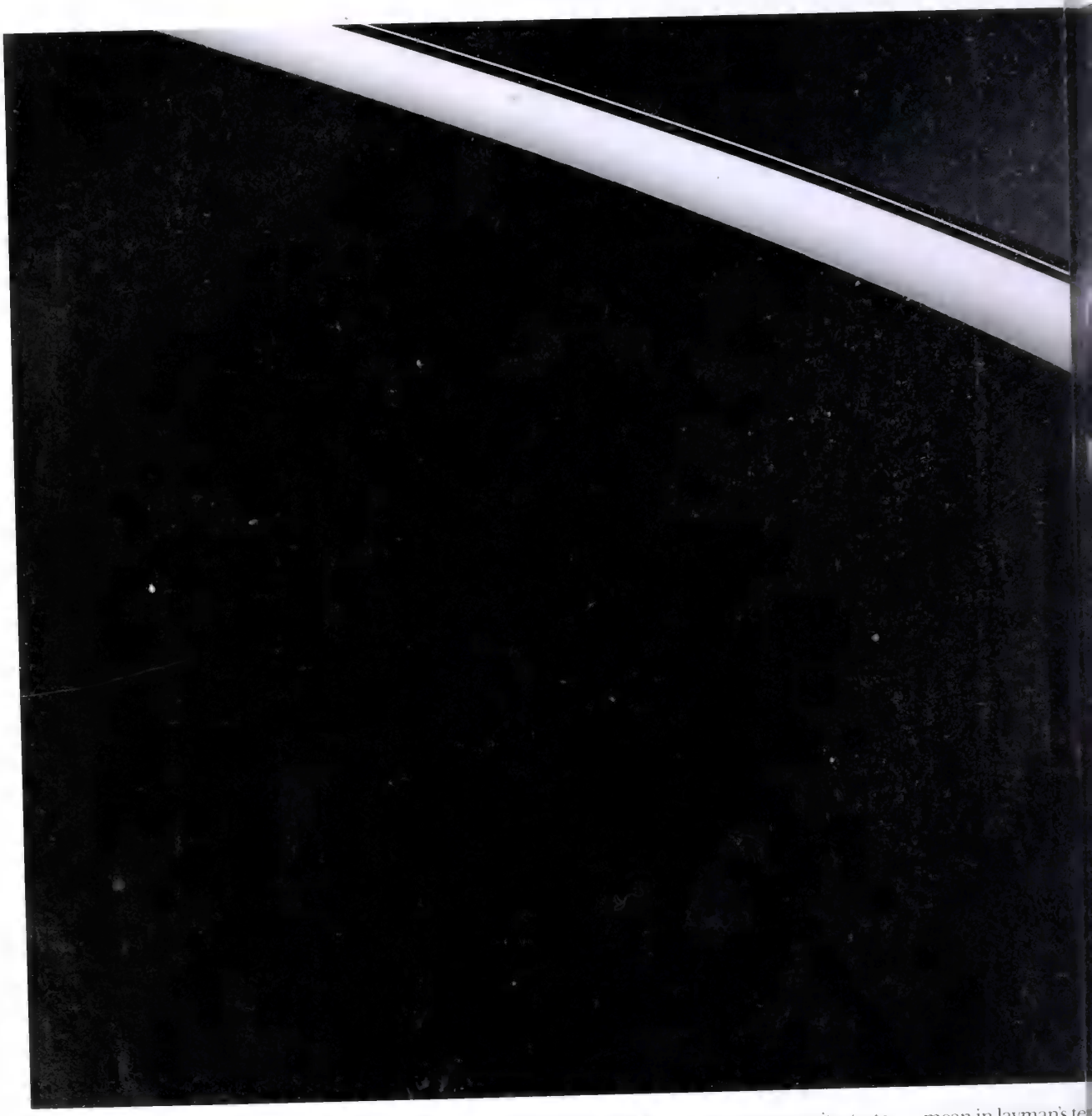




Marie-Paule Pellé (TOP LEFT), **on a campaign bed used as a sofa, gives a party.** CLOCKWISE FROM TOP RIGHT: **Truffled scrambled eggs in brioche. The farm table, ready for guests. Placard came from a fair in the Tuileries gardens. Goat cheese is rolled in ground hazelnuts. The makings of the entrée—salmon, mustard and mushrooms. Heirloom platter holds prosaic potatoes and turnips. Coffee with *bouteille de narguilé* cookies.**



The designer turned a light well into a miniature garden where champagne and champagne biscuits are served. Bottles are kept cold in a Sheraton-style cooler.



Recently, an independent research firm compared the new $13,000* Nissan Altima against the $26,550** Lexus ES 300 to determine which car's body panels were put together with a higher level of precision.

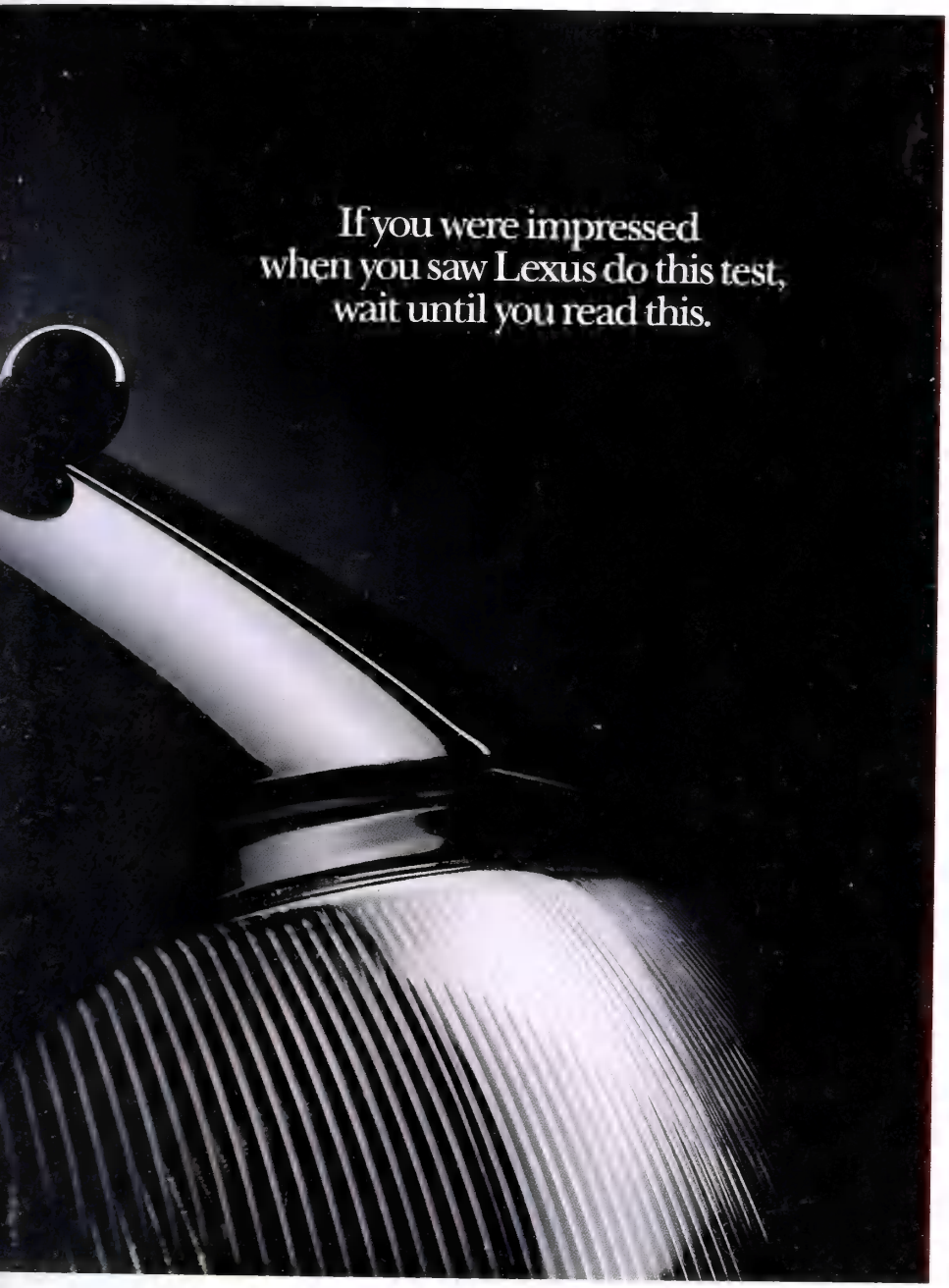
The results were quite astonishing.

Thanks in part to Nissan's state-of-the-art robotic body assembly system and over 3500 precision welds, the *Altima's* tolerances between body panels proved to be every bit as accurate as its stratospherically priced competition's. In fact, the *Altima* is built with such precision that it had an average gap difference of just .018 inches.***

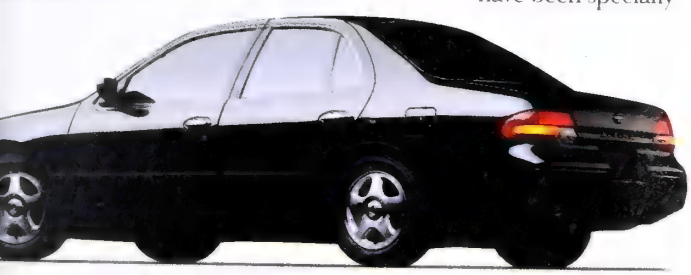
What does this mean in layman's te

It means the d fit snugly, the trunk shuts soundly and t hood closes perfec It also means the a mobile offers such tural soundness tha

*Nissan Motor Corporation U.S.A. Smart people always read the fine print. And they always wear their seat belts. *Manufacturer's suggested retail price for 1993 Nissan A XE excluding taxes, title, license, destination charges and options. **Manufacturer's suggested retail price for 1992 Lexus ES 300 excluding taxes, title, license, destin*



ks and rattles are
lly nonexistent.
de inside the *Nissan Altima*'s cabin and you'll see that we let nothing slip through the cracks. The seats have been specially tailored to offer remarkable support. Every control has been thoughtfully placed to assist the driver. All four doors have been triple-sealed to help keep out moisture.



And noise is so minimal that at 55 mph, the *Nissan Altima*'s cabin is actually quieter than a BMW 325i's.***

But while the *Altima* delivers total comfort, you can rest assured you won't fall asleep at the wheel. A 150-horsepower engine offers exemplary responsiveness, while its suspension is yet another Nissan engineering marvel. On a slalom course the *Altima* can beat an Acura Legend L Sedan.***

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*and options. ***Based on independent tests conducted by USAC. Body panel tolerances based on average gap consistency. Other claims certified by AMCI for 1993 Altima XE or SE vs. 1992 competitive vehicles. Slalom comparison based on course completion time. Interior quietness based on decibel level at 55 miles per hour.*



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10 Minutes To Prep In 3 Simple Steps.

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BRIOCHE WITH SCRAMBLED EGGS

6 mini brioches (homemade or store-bought)
5 tablespoons butter
8 large eggs
2 tablespoons milk
1 ounce jar of black truffles
Salt and freshly ground black pepper to taste

Remove top knot from each brioche and scoop out inside to create a cavity. Place ½ teaspoon of butter inside each hollow and warm brioches in a preheated 250° oven for 10 minutes. Butter should be melted and then absorbed into brioches.

While brioches are warming, prepare eggs. In a medium mixing bowl gently beat together eggs and milk until frothy.

Drain truffles, adding their juice to egg mixture, and set aside. Continue beating eggs until truffle juice is well combined. Season with salt and pepper.

In a medium sauté pan, melt remaining butter over medium heat. Pour egg mixture into pan and allow eggs to set over heat, about 10 seconds. Using a fork, gently scramble eggs over heat until desired firmness is reached.

Remove warmed brioches from oven and fill each with scrambled eggs. Thinly slice drained truffles and top each brioche with truffle slices. Serve immediately. Serves 6.

MUSTARD COATED SALMON

1 3-pound whole salmon split (or six ½-pound fillets or steaks)
1 cup Dijon-style mustard
½ cup olive oil
1 cup chopped fresh herbs, a mixture of chives, parsley and tarragon Freshly ground black pepper to taste

Heavily coat the inside of whole split salmon or entire salmon fillets or steaks with Dijon mustard. Seal the mustard coating with a light layer of olive oil. Sprinkle fish with fresh herbs and season generously with pepper.

Place salmon in a shallow roasting pan and bake in a preheated 350° oven 15 to 20 minutes. Serves 6.

SAUTÉED MUSHROOMS

6 tablespoons butter
1 ½ pounds mushrooms, cleaned
3 cloves garlic, minced
½ cup chopped fresh parsley
1 cup crème fraîche
Freshly ground nutmeg to taste
Freshly ground black pepper to taste

In a large sauté pan melt butter over high heat. Add whole mushrooms and cook 3 minutes. Add garlic and parsley, lower heat to medium and cook covered for 5 minutes to extract juices.

Fold crème fraîche into warm mushroom mixture. Season to taste with nutmeg and pepper. Allow sauce to cook down and thicken a bit. Serve immediately. Serves 6.

CROTTIN DE CHAVIGNOL AND HAZELNUT ROUNDS

1 16-ounce log Crottin de Chavignol (or other fresh goat cheese), chilled
1 cup finely chopped hazelnuts

Slice the cheese log into 16 1-ounce rounds. Roll cheese rounds in ground hazelnuts until completely coated. Allow cheese rounds to come to room temperature before serving with a loaf of crusty French bread. Serves 6.

POACHED PEACHES

5 cups red, or sweet white wine, such as Muscat
6 large white peaches, washed
6 scoops vanilla ice cream (homemade or store-bought)
12 tablespoons crème de cassis
Slivered almonds for garnish

In a large saucepan bring wine to a boil. Add peaches to boiling wine and poach 10 minutes. Allow fruit to cool in poaching liquid.

Remove peaches from cooled liquid and peel. Slice each peach in half and remove pit. Cover and chill poached peaches until ready to serve.

To serve: Place a halved peach on each plate. Top with a scoop of ice cream and 2 tablespoons crème de cassis. Garnish each with a sprinkling of almonds. Serves 6. ■

THE PHILLY® cream cheese 3-STEP CHEESECAKE RECIPE.

10 MINUTES TO PREP
IN 3 SIMPLE STEPS.

MIX

- 2 (8 oz.) pkgs. PHILLY cream cheese, softened*
- ½ cup sugar
- ½ teaspoon vanilla (at medium speed until well blended)
- Blend in 2 eggs

POUR

batter into a ready-to-use 9" graham cracker pie crust (6 oz.). No springform pan needed.

BAKE

at 350° F. for 40 minutes, or until center is almost set. Cool. For best results refrigerate for 3 hours. Then top with assorted fresh fruit. 8 servings.

*or use Light PHILLY.

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Real food

Californian Bob Blumer, the manager for a rock singer, loves music, art and cooking. He put all three together in "The Surreal Gourmet," illustrated with an avocado mandolin, a Buick with a corn grill and 23 other witty pictures. Each dish takes just thirty minutes to prepare, approximately the length of a CD, for which Blumer also makes recommendations. A weekend omelet and a Brandenburg Concerto, anyone?

GUACAMOLE

(Serves 6 to 8)

A spicier, fresher tasting variation of the traditional recipe.

INGREDIENTS

2 ripe avocados (They should indent easily with the firm press of a finger... but don't let the produce person see you)
½ cup fresh cilantro, stems removed, chopped finely
1 dried hot red pepper, crushed (or 1 teaspoon crushed chili peppers)
1 garlic clove, minced
Juice of 1 lemon
4 scallions, finely chopped
1 teaspoon fresh ground black pepper, or to taste
⅛ teaspoon cayenne pepper (optional)

Slice avocados in half, discard skin and reserve pit.

In a bowl, add all ingredients. Blend with a fork or a double-blade chopper. (You might prefer to leave the guacamole somewhat chunky.)

Le Secret: At its best the day it is made. Only use ripe avocados and fresh cilantro.

Adventure Club: Plant the avocado pit. Suspend the bottom half of the pit in a glass of water with toothpicks until it grows roots. Plant in garden or in a pot of soil.

Garnish: Lemon twist

Suggested Accompaniments: Yellow or blue corn tortilla chips

Notes: To keep "Guac" from turning brown, either squeeze the juice of ½ a lemon over the top or place avocado pit in the mixture. Use leftover guacamole in omelets, sandwiches, etc. Keep refrigerated.

Alternatives: Many people like to add diced tomato.

Music to Cook by: Los Lobos, *La Pistola el Carazón.*

Wine: Sangria.

GRILLED VEGETABLES

One of the easiest, yet most flavorful methods of preparing vegetables. Grilled veggies are a perfect addition to any meat, fish or chicken dinner grilled on the BBQ, or as a meal itself. Ideal when local produce is in season.

Try any combination of the following:

Corn, as is, in its husk
Yam, skin on, sliced ½-inch thick and steamed for 10 minutes
Baby new potatoes, skin on, steamed for 10 minutes
Baby yellow squash, sliced in half lengthwise
Japanese eggplant, sliced in half lengthwise
Sweet bell peppers,

Good Seasons®

A FRESH IDEA FOR VEGGIES.

Italian

ALL NATURAL

VEGETABLE SAUTÉ

¼ cup olive oil
6 cups vegetables (sliced yellow squash and zucchini; red pepper strips)
1 envelope GOOD SEASONS® Italian Salad Dressing Mix
¼ cup red wine vinegar

- Heat oil in large skillet on medium-high heat. Add vegetables; cook and stir until tender-crisp.
- Sprinkle salad dressing mix over vegetables; toss to coat well. Stir in vinegar until well mixed.
- Serve warm.

Makes 4 to 6 servings.

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whole or cut in half lengthwise
Hot peppers, whole
Asparagus spears, whole
Tomatoes, whole (use small ones)
Green onions, whole
Fennel, ¼-inch horizontal slices of the bulb
Mushrooms, whole or cut, according to size
Zucchini, sliced in half lengthwise
basted with ¼ cup olive oil
1 tablespoon tamari (preferable) or soy sauce
1 tablespoon sesame oil (optional)

In a bowl, mix olive oil and tamari or soy sauce.

For all vegetables except corn, place on grill and baste frequently with oil mixture (using a basting brush if available). Turn and cook until browned to taste (approximately 5 minutes).

When grilling vegetables such as the potatoes, squash and eggplant, add sesame oil to the olive oil mixture.

Corn can be cooked by simply placing it in its husk on the grill directly over hot coals and rotating it every couple of minutes for approximately 12 minutes. (Don't get nervous when the outside husk chars.) This method of cooking tends to slightly caramelize the kernels, giving the corn a sweeter flavor than if it were boiled. To avoid the kernels browning slightly (which adds to the flavor), soak the corn in water, in its husk, for 20 minutes before grilling.

Serve on warm plates.

Le Secret: Serve directly from the grill. Grilled vegetables go limp very quickly. The best grill flavor comes from real hardwood charcoal.

Adventure Club: Place any combination on a wooden skewer and make vegetable shish keBobs.

Garnish: Lemon or orange twist

Suggested Accompaniments: Herbed butter. Serve as a meal with any kind of rice.

Music to Grill by: K.D. Lang, *Shadowland*

Wine: Pinot noir (red)

CREAM OF BROCCOLI SOUP WITH WHITE WINE

(Serves 6 to 8)

INGREDIENTS

Chicken or vegetable bouillon for 7 cups of stock
2 heads of broccoli, lower portion of stems removed
2 carrots, peeled
4 stalks of celery
1 large yellow cooking onion
¼ pound of butter
1 cup of dry white wine
1 medium potato
4 teaspoons dry oregano
1 teaspoon dry thyme
1 teaspoon salt
2 teaspoons black pepper
1 pint heavy cream

In a large pot, bring 7 cups of chicken or vegetable stock to a boil. Remove 1 cup and reserve.

Chop vegetables into small pieces. (Save one broccoli spear for garnish.)

In a sauté pan, melt half of the butter over medium-high heat and sauté vegetables and herbs for approximately 15 minutes. Add remaining butter as needed.

Add wine, reduce heat to low, and let simmer for 5 minutes.

Add sautéed vegetables to stock, cover with a lid, and simmer for 30 minutes.

Allow soup to cool. (Warning: If you attempt to purée before soup has cooled down, the top of the blender will blow and you will have a green kitchen.) Purée cooled soup in a blender. Soup should have a thick and smooth consistency. After blending two-thirds of the stock and vegetables, check the consistency of the blended soup. If it is too thin, drain off a cup of the remaining stock. If it is too thick, add the reserved cup of stock back into the pot. Continue to blend the remaining vegetables and stock.

Add salt and pepper.

To serve, add approximately 2 tablespoons of cream per serving and reheat. Do not let soup boil.

Serve in warm bowls.

Le Secret: At its best when local broccoli is in season

Adventure Club: Make your own stock.

Garnish: Sprinkle with broccoli florets.

Suggested Accompaniments: Fresh, thickly sliced, crusty bread

Alternatives: Half-and-half may be substituted for heavy cream.

Notes: Vegetables may require two sauté pans. Adding the cream at the reheating stage, rather than all at once, extends the refrigerator life of the soup. If you plan to feed any vegetarians, use a vegetable stock.

Music to Cook by: Nigel Kennedy, Vivaldi's *Four Seasons*

Wine: California Riesling (white)

WEEKEND OMELETS

(Serves 2)

Omelets are a variation on the theme of pizzas. The eggs, like the pizza dough, provide a blank canvas on which to create. The only obstacle between you and a delicious omelet, on a well-deserved quiet weekend morning, is a little inspiration. Combine your favorite ingredients from the following groupings and paint your own picture.

INGREDIENTS

Fresh herbs: basil, rosemary, thyme, oregano, tarragon, dill, mint, cilantro, Italian parsley…stems removed
Vegetables: asparagus, spinach, tomatoes, radicchio, avocado, mushrooms, sweet peppers, green onions…sliced into small pieces
Accents: garlic—minced, leeks—sliced crosswise and washed thoroughly, scallions—sliced, hot peppers—diced finely
Cheeses: Brie, Camembert, blue cheese, Swiss, Gruyère, aged Vermont cheddar, or any other flavorful cheese cut into cubes, grated or crumbled
Meats: bacon—cooked and chopped, prosciutto, cooked ham, smoked salmon, all sliced

Combine with:

4 eggs
2 tablespoons butter
Salt and pepper, to taste

In a frying pan, cook meats (if not already cooked or cured) and drain off fat. Reserve.

In a sauté pan over medium-high heat, melt 1 tablespoon butter. Sauté accents for 2 minutes, add denser vegetables, sauté for 2 more minutes, and then add remaining vegetables, cooked meats, and herbs for 2 more minutes. Remove contents from pan and reserve in a warmed bowl.

Place eggs in a bowl and beat with a fork or whisk.

Over medium heat use the same sauté pan to melt remaining 1 tablespoon of butter. Add beaten eggs and immediately sprinkle cheese over eggs. Cover for 2 minutes.

Sprinkle reserved ingredients over partially cooked egg mixture and cook until eggs are almost at the desired degree of firmness. Fold over with a spatula and heat until completely cooked. Serve on a warmed plate.

Le Secret: The more ingredients, especially fresh herbs, the merrier

Adventure Club: Top a subtly flavored omelet with black caviar.

Garnish: A sprig of one of the herbs and/or an orange twist

Suggested Accompaniments: Muffins, fresh fruit, or hash brown potatoes

Alternatives: Go out for breakfast.

Music to Cook by: Academy of St. Martin-in-the-Fields, Bach, *The Brandenburg Concerto*

Wine: Freshly brewed coffee

THE CHICKEN.



THE SECRET.



Lipton



With Lipton's special blend of herbs and garlic, you can create...

COUNTRY HERB ROASTED CHICKEN

- 2½ to 3-pound chicken, cut into serving pieces
- 1 envelope Lipton® Savory Herb with Garlic Recipe Soup Mix
- 2 tablespoons water
- 1 tablespoon olive or vegetable oil

Preheat oven to 375°. In 13 x 9-inch baking pan, arrange chicken. In small bowl, combine remaining ingredients; brush on chicken. Bake 45 minutes or until chicken is done. Makes about 4 servings.

Lipton Recipe Secrets™ New Savory Herb with Garlic. Recipe Soup Mix for Chicken.
The Secret Worth Passing Around.

More vegetables, please

BY JANET FLETCHER

We love an abundance of broccoli, fennel, spinach, red and green cabbages and the deliciously edible root vegetables. Braising—slow cooking in moist heat—is often the best method to bring out their rich, deep flavors and soft textures. Pick up a roasting chicken or a honey-glazed ham at the market, then add one of these swift and stylish side dishes for a savory and satisfying cold-weather meal.

SHREDDED TURNIPS AND CARROTS

½ pound carrots, peeled
¾ pound turnips, peeled thickly
2 tablespoons unsalted butter
Salt and black pepper to taste
1 tablespoon minced fresh dill

Using a coarse grating blade of a food processor or a box grater, grate carrots and turnips together.

Melt butter in a large skillet over moderate heat. Add carrots and turnips and season generously with salt and pepper. Toss to coat well. Cover and cook, stirring occasionally, until vegetables are just tender, about 15 minutes. Uncover, stir in dill and adjust seasonings. Serve immediately. Serves 4.

LEMON CABBAGE

1½ tablespoons unsalted butter
1½ pounds green cabbage, shredded by hand
Salt and black pepper to taste
⅓ cup finely minced scallions
½ teaspoon grated lemon zest
2 tablespoons minced parsley

Melt butter in a large skillet over moderately high heat. Add cabbage and season with salt and pepper. Toss to coat. Cover and cook over moderately high heat, uncovering to stir once or twice until cabbage is lightly wilted and beginning to brown in places, about 10 minutes. Watch carefully so cabbage doesn't burn. Do not add any liquid. When cabbage is just tender, remove pan from heat and immediately stir in scallions and lemon zest. Toss well. Taste and adjust seasonings. Just before serving stir in parsley. Serves 4.

JERUSALEM ARTICHOKES AND PEAS

1 lemon, halved
1 pound Jerusalem artichokes
1½ tablespoons butter
Salt and black pepper to taste
½ cup chicken stock
5 ounces frozen petit peas
1 tablespoon minced fresh dill

Squeeze half the lemon and add its juice to a bowl of cold water. Peel artichokes and drop into lemon juice and water mixture to keep from browning. When artichokes are peeled, drain and cut into ¾-inch chunks. Pat dry.

Melt butter in a large skillet over moderate heat. Add artichokes and toss to coat. Season with salt and pepper. Add the chicken stock and a squeeze of lemon juice. Bring mixture to a simmer, cover and reduce heat. Cook until artichokes are crisp-tender, about 10 to 12 minutes. Add peas; they are done as soon as they thaw.

When artichokes and peas are done, uncover skillet, raise heat and allow any remaining liquid to evaporate. When cooking juices are reduced to a nice glaze, remove skillet from heat and stir in dill. Re-season if necessary. Serves 4.

SPINACH WITH BROWNED GARLIC

2½ pounds fresh spinach, washed
8 cloves garlic, peeled
2½ tablespoons olive oil
Salt and black pepper to taste
Grated Parmesan cheese

Trim spinach. Bring a large pot of salted water to a boil over high heat. Add spinach leaves, stir until wilted, about 30 seconds. Drain in a colander and run cold water over spinach to stop cooking process. Drain again. Squeeze spinach gently between your hands to remove excess liquid.

Slice garlic cloves lengthwise about ⅛-inch thick. Heat olive oil in a large skillet over moderate heat. Add garlic and cook, stirring or shaking skillet often, until lightly browned. *Do not burn.* It should take 3 to 5 minutes for garlic to soften and become golden.

Add spinach to skillet. Toss with tongs to coat leaves and separate. Season with salt and pepper. Cook until hot. If desired, top with grated Parmesan cheese. Serves 4.

CHOPPED BROCCOLI WITH GARLIC AND PECORINO

1½ pounds broccoli
2 tablespoons olive oil
2 garlic cloves, minced
⅛ to ¼ teaspoon hot pepper flakes
2 tablespoons chicken stock
½ cup grated pecorino cheese
Salt

Separate broccoli florets from stalks. With a peeler or a small sharp knife, remove coarse outer layer of stalks to reveal pale green, tender heart. Cut stalks into ½ inch lengths. Cut florets into pieces approximately the same size as stems, but keep separate.

Heat olive oil in a large skillet over moderately low heat. Add garlic and sauté 1 minute. Add hot pepper flakes, broccoli stems, and 1 tablespoon of chicken stock. Cover and cook until broccoli stems are almost tender, about 5 to 7 minutes; add a bit more stock if necessary to keep stems from sticking. Add florets and remaining stock; cover and cook until tender, about 5 minutes, shaking skillet occasionally so that broccoli cooks evenly. Sprinkle with cheese, and salt to taste. Serves 4. ■



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Q. How old is my copper weather vane? It came out of a 100-year-old barn. Should I remove the paint and repair the many bullet holes?

A.M.S., Madison, WI

A. It is difficult to pinpoint the date of a weather vane, but yours looks like a horse and jockey made by J.W. Fiske in 1893. Weather vanes made then were not painted, therefore you may want to remove the paint. But don't repair the holes. Many weather vanes have bullet holes because they make good targets. A good pre-1910 weather vane sells for $2,000 to $7,000 today.



Q. Can you give me information about my 5-inch Tiffany candlestick lamp base?

L.W., Huntington, NY

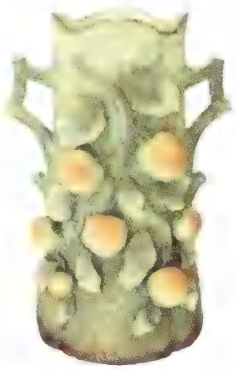
A. The glass "candle," made in several sizes, was used to hold candles, oil or electric light fittings. A glass shade was made to match the base. Your base appeared in Tiffany catalogs between 1898 and 1911, and is worth $750.

Q. This wardrobe with shelves inside was sold to me as Irish pine, made about 1720. It has a new cornice and the dealer thinks it may originally have had a bonnet top. Do you agree?

E.G., NYC

A. When pine pieces became fashionable a few years ago, many wardrobes and armoires in England, France and Ireland were stripped of paint finishes and sent to the United States. It is difficult to guess what the original cornice looked like, but bonnet tops were not common in England and Ireland, so it was probably a pediment or flat top. Because the original finish is gone on this piece, its value is $3,000–4,000.





Q. I bought this vase marked "J S" from a person who knew nothing about it. Can you tell me its history?

J. McC., Prescott, AZ

A. Your vase is matte-finished pottery. The "J S" mark on the bottom is the initials of a decorator named Josef Strnact, who worked in a German factory from 1881 to 1932. The tracing you sent shows the mark that Strnact used in 1930. A 12-inch vase like yours is worth $150, less if smaller.

Q. I think my urn and its mate are onyx and ormolu. They are 12½ inches high with "Made in France" carved on the back.

L.L.N., Charlotte, NC

A. Beginning in 1914, imported objects were required to have the words "Made in" and the name of the country of origin. (Between 1891 and 1914, the only mark required was the country's name.) Therefore your urns must have been made in the last 79 years. The style, however, is adapted from urns of the early 1800s. An undamaged pair with attractive figural ormolu is worth $1,000.

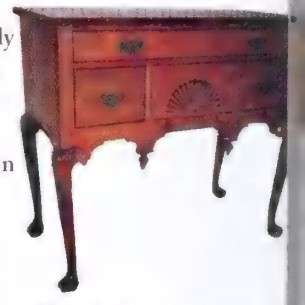
Q. I was told that my lowboy was made in 1760. The top has been replaced—how does that affect the value?

S.M., Buffalo, NY

A. Your Queen Anne lowboy, probably made on the East Coast in 1760, may have been part of a highboy. It



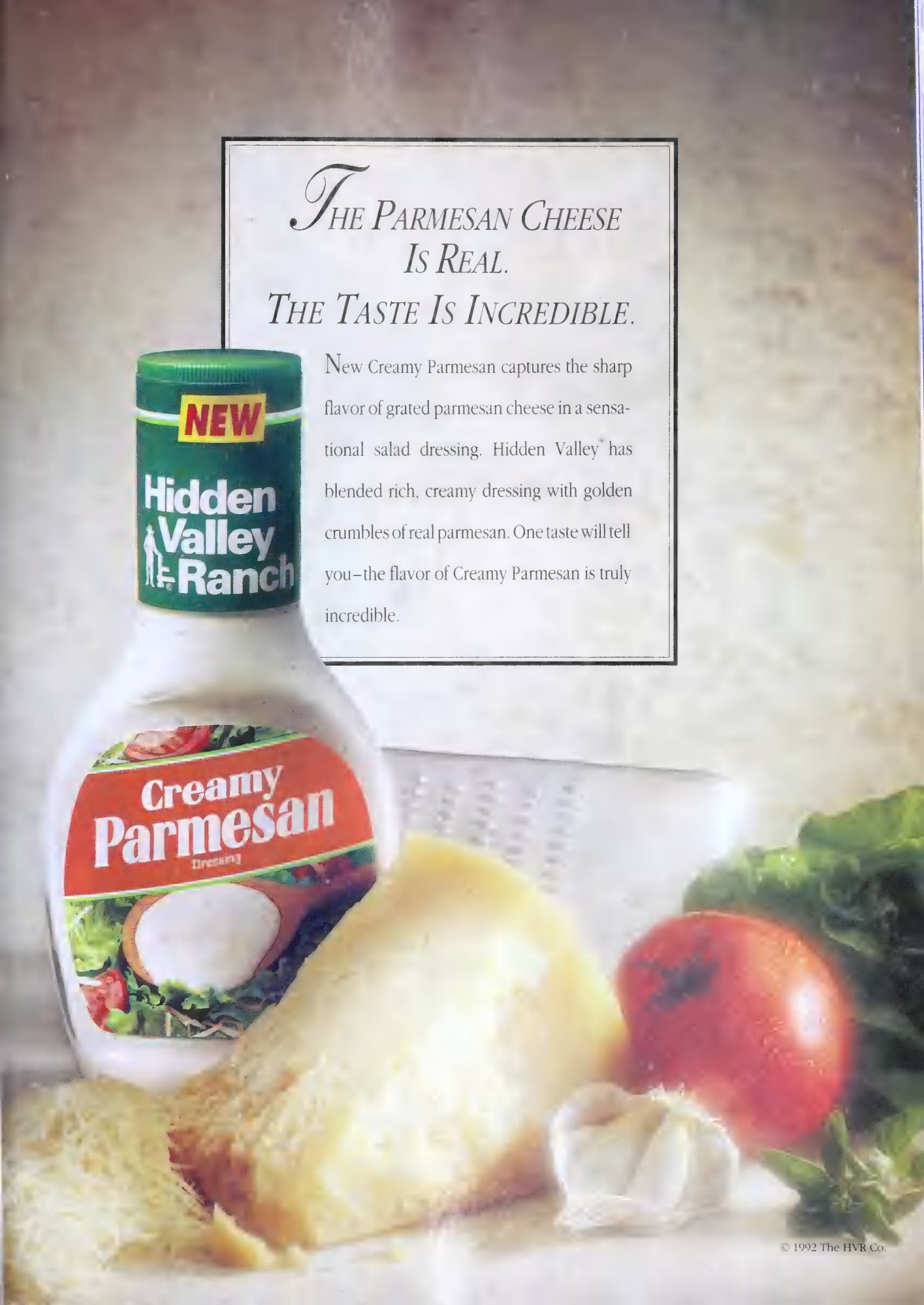
appears that the upper section was removed and the flat top added. This is quite common because highboys are often too tall to fit in rooms with eight-foot ceilings. However, a missing section lowers the value by half, so your piece is worth about $2,500. ■



To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—with a SASE to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. Furniture photographs should show the whole piece, and should be taken against a plain, pale background.

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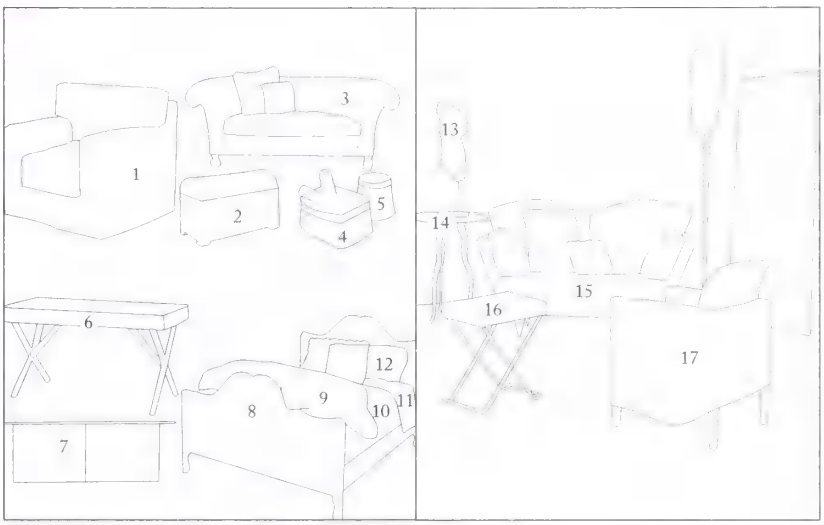
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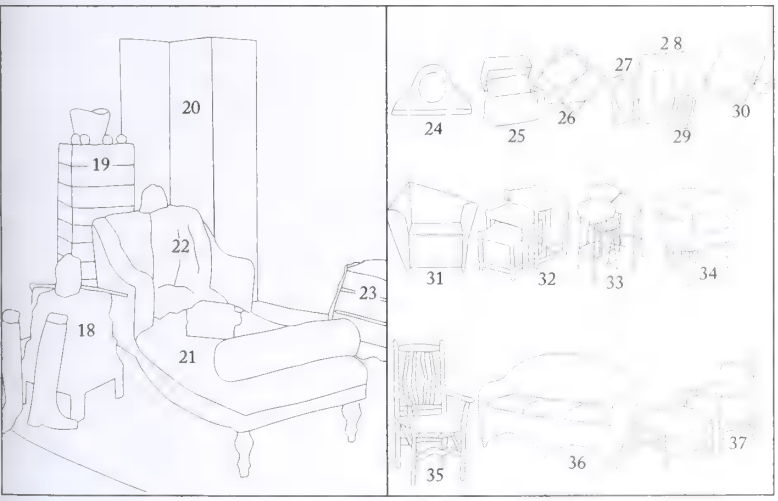
are available in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Ask about as many items as you wish—there is no charge for this call. Information about merchandise featured in this issue is available to May 1, 1993. All prices are approximate suggested retail.

LEATHER

Pages 108 and 109

1. Chevy chair, Agnes Bourne—$3,950
2. Trunk, Drexel Heritage Furnishings—$1,759
3. Covent Garden sofa, Lee Jofa—$9,760
4. Basket, GuildMaster—$230
5. Basket, GuildMaster—$210
6. Writing desk, Mastercraft—$4,988
7. Carabao-buffet, Cy Mann International—$7,400
8. Bed, Baker Furniture—$3,814
9. Comforter, Ralph Lauren—$175
10. Blanket, Ralph Lauren—$145
11. Sheets, Ralph Lauren (queen flat)—$47
12. Pillowcase, Ralph Lauren (pr.)—$45
13. Torso, Niedermaier—$325
14. Cafe table, Niedermaier—$495
15. Halley sofa, Domus—$8,095
16. Table, GuildMaster—$450
17. Fireside chair, Niedermaier—$2,800





Pages 110 and 111

18. Book table, Maitland-Smith—$1,500
19. Suitcase stack dresser, Neotu—$11,400
20. Screen, Baker Furniture—$3,165
21. Aspinall chaise, George Smith—$8,275
22. Blanket, Hermès—$1,700
23. Step table, Baker Furniture—$988
24. Clock, Hammacher Schlemmer—$260
25. File box secretary, Scully & Scully—$625
26. Portfolios, The Ashley Studio—$250 to $275
27. Frame, Ralph Lauren—$120
28. Frame, Ralph Lauren—$755
29. Goliath pocket watch, Felissimo—$900
30. Photo album, Sam Flax—$70
31. Lilly of the Wind chair, SEE—$3,375
32. Table, McGuire (set of three)—$1,442
33. Chaplin stool, Modern Age (ea.)—$500
34. Bromley side chair, Ralph Lauren—$1,880
35. Oak armchair, Zona—$625
36. Egg sofa, Jack Lenor Larsen—$9,760
37. Chair and ottoman, McGuire—$2,537

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the March issue is available to May 1, 1993. Please allow 30 days for processing. This House Beautiful reader service is free.

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33	34	35	36	37			

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER See Reader Information for page 94.

25 STYLE BEAT **Cut velvet,** Couvert De Feuilles, color 5, #32767—Clarence House (T), 211 E. 58 St., New York 10022; 212-752-2890. **Side chair**—for stores: 212-517-4489. **Ambassadior dinnerware,** 5-pc. place setting, $140—Christian Dior (M), 41 Madison Ave., New York 10010; 212-679-3169. **Plate,** $35—Swid Powell (M), 213 E. 49 St., New York 10017; 212-753-0606. **"S" Chair,** $1,293—Modern Age, 795 Broadway, New York 10012; 212-674-5603. **Table**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **AGA Cooker,** $8,400—Cooper Turner Inc. (M), 17 Towne Farm Ln., Stowe, VT 05672; 802-253-9727; 800-633-9200. **Love seat,** $3,348—SEE, 920 Broadway, New York 10011; 212-228-3600.

Page 29: **Plates,** Limoges, $150/ea.—Daum Boutique (R), 694 Madison Ave., New York 10021; 212-355-2060. **Table,** #3811—Carole Gratale, Inc. (T), 979 Third Ave., New York 10022; 212-838-8670. **Picnic Blanket rug,** by Raymond Loewy—Edward Fields, Inc. (T), 232 E. 59 St., New York 10022; 212-310-0407. **Armchair**—Therien & Co. (T), 411 Vermont St., San Francisco, CA 94103; 415-956-8850. **Armoire,** $2,800—Anichini (R); for stores: 800-553-5309. "American Wicker," April 2-August 1—Renwick Gallery, National Museum of American Art, Washington, DC 20560. *American Wicker* (Rizzoli, $45). **Champagne glass,** $80; **wineglass,** $100—St. Louis (M,T), 41 Madison Ave., New York 10010; 212-679-5566.

Page 30: **Apron,** $225; **gloves,** $50; **hat,** $25—Treillage, Ltd. (R), 418 E. 75 St., New York 10021; 212-535-2288. **Pruner,** #71612, $30—MoMA Design Store (R,MO), 44 W. 53 St., New York 10019; 212-708-9888; by mail: 800-447-6662. **Tulip gloves** by Pokey Designs, $16—The Mary Curtis Shop (R), 33 Main St., Concord, MA 01742; 508-369-2237. **Bird feeder,** $185; **terra-cotta markers** by Freestone Pottery, $6.50/ea.—through La Ruche (R), 168 Newbury St., Boston, MA 02116; 617-536-6366. **Xylo bench,** $1,750—Munder-Skiles, Inc. (M); Surprise Pond Farm Garden Shop (weekends only), PO Box 123, Old Chatham, NY 12136; 518-794-8123; or 22 W. 88 St., #5, New York 10024; by appointment, 212-724-9438. **Golden Winds,** paving stones, $4,000—Jose V. Goncalves (M), 186 Fort Pond Blvd., East Hampton, NY 11937; 516-324-3805. **Finials** from Craig Johnson's Country Matters Collection, $2,250/pr.—Initials (T), 8430 Melrose Ave., Los Angeles, CA 90069; 213-653-6300. **Settee** from The Gothic Garden Collection designed by George Davis, child size, $340, adult size, $890—Weeds (R), Box 1403, 14 Centre St., Nantucket, MA 02554; 508-228-5200. "New England Spring Flower Show"; for tickets: 617-536-9280. "The Philadelphia Flower Show"; for tickets: 215-625-8253. "The New York Flower Show"; for tickets: 212-757-0915. "San Francisco Landscape Garden Show"; for tickets: 415-750-5108. "Cincinnati Flower Show"; for tickets: 513-579-0259.

46 CHEEKY CHAIRS *Pages 66 and 67:* **The Kiss Chair**—Dakota Jackson Inc., 306 E. 61 St., New York 10021; 212-838-9444. **Chair**—Richard Meier and Partners Architects, 475 Tenth Ave., 6 Fl., New York 10018; 212-967-6060. **Woven-back chair**—Walz Design Inc., 143 W. 20 St., New York 10011; 212-229-2299. **Chair to Dream In**—Donovan & Green, 333 Seventh Ave., New York 10001; 212-725-2233. **Simply Animal chair**—Juan Montoya Design Corp., 80 Eighth Ave., New York 10011; 212-242-3622. **Wood refinished**—by Webster Hill, 59 Ninth Ave., #303, New York 10011; 212-929-1544. **Upholstery**—by Lewis Mittman Inc., 214 E. 52 St., New York 10022; 212-888-5580. **The Gunlocke Chair**—KPF Interior Architects, 251 W. 57 St., New York 10019; 212-397-1100. **Refinishing and inlay** by Rick Wrigley—Gatehouse Furniture Studio (R), Gatehouse Rd., Holyoke, MA 01040; 413-536-2034. **Jewelry**—Cathryn Vandenbrink, 211½ First Ave., So., Seattle, WA 95104; 206-682-5987. **Les Liasons Dangereuses Chair**—Noel Jeffrey Inc., 215 E. 58 St., New York 10022; 212-935-7775. **Faux limestone**—Nels Christianson (R), 333 Park Ave. So., New York 10010; 212-228-6173. **Curtains**—Decorators Workshop (T), 504 E. 74 St., New York 10021; 212-879-6585. **Calligraphy**—Rory Kotin (R), 324 E. 84 St., New York 10028; 212-249-1817. **Doors; woodwork**—Telesca Heyman (T), 304 E. 94 St., New York 10128; 212-534-3442. **Harley-Davidson Chair**—John F. Saladino Inc., 305 E. 63 St., New York 10021; 212-752-2440. **Leather**—D.M.S. Leather (R), 36 E. 20 St., New York 10003; 212-353-0107. **Upholstery**—Anthony Lawrence (T), 76 Valley Rd., Cos Cob, CT 06807; 203-869-9775. **Finished frame**—Lou Agrusa (R), 32-05 Greenpoint Ave., Long Island City, NY 11101; 718-706-1616. **Saddlebags and emblem**—Harley-Davidson (M), 3700 W. Juneau Ave., Milwaukee, WI 53208; 414-342-4680. **Child's chair**—Bromley Caldari Architects PC, 242 W. 27 St., New York 10001; 212-620-4250. **Lighting**—Stan Magnan, Magnan/Payne Associates, 208 W. 58 St., #2E, New York 10024; 212-496-2860; fabricated by Let There Be Neon City Inc., 38 White St., New York 10013; 212-226-4883. **Chair fabrication**—Maxi Construction Co., Inc., 334 Ellery St., Brooklyn, NY 11206; 718-963-1073. **Upholstery**—Custom Resource Inc., PO Box 1779, Madison Square Station, New York 10159; 212-477-5009. **La-Z-Boy Paces Indy '93**—JTA Jack Travis Architect, 227 W. 29 St., New York 10001; 212-594-1122. **Woodworking** by Arthur Leinoff—SFA Leinoff Woodworking, Inc. (R), 475 Keap St., Brooklyn, NY 11211; 718-388-4042. **Metalworks** by Jeremy Lebensohn—Solo Metal Works, Ltd., 521 W. 26 St., New York 10001; 212-268-0075. **Upholstery** by Ted Hovivian—Rialto Furniture Co., Inc., 105 N. Fifth St., Brooklyn, NY 11211; 718-599-0800. **The Manhattan Garden Chair**—Clodagh Design International, 365 First St., New York 10010; 212-673-9202. **Metalwork** by David Maurice—Star Metal (R), 974 Grand St., Brooklyn, NY 11211; 718-384-2766. **Fabric**—The Ashley Studio (R), 3 E. 66 St., New York 10009; 212-713-5381. **Creeping Ivy**—Doug Rogers (R), 524 E. 13 St., New York 10009; 212-713-5381. **Sunglasses**—Joel Name (R), 65 W. Houston St., New York 10012; 212-777-5888. **Glass** by Stephen Canning—DV8 Creative Design, PO Box 8426, Symonds St., Auckland, New Zealand. **Upholstery**—Outram Inc. (R), 288 Prospect Park West, Brooklyn, NY 11215; 718-788-6847. **Plastic laminate**—Laminart (M), 1330 Mark St., Elk Grove Village, IL 60007; 800-323-7624. **Fabricator**—Excellent Cabinet Shop (R), 40-41 235 St., Douglaston, NY 11363; 718-229-6026.

Page 69: **I Love My Chair**—Adam D. Tihany International Ltd., 57 E. 11 St., New York 10003; 212-505-2360. **Seat cushion**—Park Upholstery (T); 212-228-3077. **Painting**—Capitol Cabinets (T), 252 B-L[illegible] Ave., Yonkers, NY 10701; 914-665-5641. **Now and Then**—The Richard Penney Group, 568 Broadway, Ste. 702, New York 10012; 212-226-6559. **Reading Chair**—Peter Pennoyer Architects, PC, 192 Lexington Ave., New York 10016; 212-779-9765. **Normandy Chair**—Greg Jordan Interior Decoration, 27 E. 63 St., New York 10021; 212-421-1474. **Floral Chair**—Mark Hampton Inc., 654 Madison Ave., New York 10021; 212-753-4110. **Fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Trim**—Standard Trimming (T), 306 E. 61 St., New York 10022; 212-755-3034. **Upholsterer**—Luther Quintana (T), 78-06 101 Ave., Ozone Park, New York 11416; 718-738-7252. **Starlet Chair**—Vicente Wolf Associates, 333 W. 39 St., New York 10018; 212-465-0590. **Upholstery and fabric**—La Mode Upholstery (T), 3280 Broadway, New York 10027; 212-368-4090. **Barcelona-style chair**—Glenn Gissler Design, 174 Fifth Ave., Rm. 402, New York 10010; 212-727-3220. **Upholstery**—Furniture Masters, 81 Appo[illegible] St., Brooklyn, NY 11222; 718-599-0771. **Fabric**—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Metalwork**—William Nitzberg, 419 Wythe Ave., Brooklyn, NY 11211; 718-782-9249.

76 DESIGNS ON NATURE *Pages 76 to 85:* **Designer: Renny Reynolds,** 159 E. 64 St., New York 10021; 212-288-7000. **Fabric** on sofa and porch—Clarence House Fabrics, Ltd. (T), 211 E. 58 St., New York 10022; 212-752-2890.

86 MASTER BUILDER MEETS MASTER PLAN *Pages 86 to 93:* **Architect: Hugh Newell Jacobsen FAIA,** 2529 P St. NW, Washington, DC 20007; 202-337-5200. **Project architect:** Ernest Schichler. **Project interior designers: Hugh Newell Jacobsen** FAIA, Thérèse Barc[illegible] Gurney, ASID. **Landscape architect: Hugh Newell Jacobsen** FAIA. **Contractor: Wiss Construction Company,** 6140 North A1A, Vero Beach, FL 32936. **Windsor,** 3125 Winds[illegible] Boulevard, Vero Beach, FL 32936; 407-388-5050. **House size:** main house, 3560 sq. ft.; summer house, 1515 sq. ft. **Lot size:** 9,173 sq. ft. **Structure type:** concrete block with stucco, wo[illegible] frame. *Exterior materials:* painted stucco with painted German drop wood siding. **Roof,** weathered red cedar shingle. **Exterior Paint:** wood siding, #1467, warm gray and stucco, #960, light tan—Benjamin Moore & Co. (M), 51 Chesnut Ridge Road, Montvale, NJ 07645; 201-573-9600. Wood trim and sashs, "pure white"—Sherwin Williams Co. (M), Custom Service, 101 Prospect Ave., Midland Building, Cleveland, OH; 800-752-8468. *Interior materials:* U.S. gypsum ½" wall board. **Windows,** custom made, wood sash insert into aluminum sliding unit—Plaza Door Co., PO Box 024304, West Palm Beach, FL 33402; 407-833-36[illegible] **Doors,** custom made. **Floors,** ground floor and terrace, Summer Stone precast pavers; Summer Stone Tile & Marble Inc. (M), 527 Northwest First Ave., Ft. Lauderdale, FL 3330[illegible] 305-764-7847. **Cabinets,** custom, white Formica, Corian top. **Paint,** "pure white"—Sherwin Williams Co., see address above. **Lighting,** custom wall and pendant exterior Bronze vessel spoon lamp designed by architect. **Fireplace,** masonry with paneled wood painted white wood mantel. *Living room:* **Sofas,** Sheridan #421-936; **armless chairs,** Sheridan, #421-979; **steel tables,** #500-933; **Artisan glass coffee table,** #304-794—Crate & Barrel, 10 Massachussetts Ave., Cambridge, MA 02138; 617-547-3994. **Two architectural prints** Frank Lincoln Interiors and Martha Lincoln Gallery, 6160 North A1A, Vero Beach, FL 32963; 407-231-0400. *Dining room:* **Granite Piquet blanket cover**—Gattle's (R), 6220 No[illegible] A1A, Vero Beach, FL 32963; 800-243-4489. **Curve chairs,** #547-638; **Shaker steel consol** #502-219—Crate & Barrel, see address above. *Kitchen:* **Refrigerator**—Sub-Zero Freezer Co. Inc. (M), PO Box 44130, Madison, WI 53744-4130; 800-222-7820. **Cooktop and oven**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. *Summer house:* **Wicker table,** #477-583; **chairs,** #571-873; **lounge chairs,** #571-857—Crate & Barrel, see address above. *Pool area:* **Italian lounge chairs; side tables; chaise longue**—Niermann Weeks (M), 2152 Renard Ct., Annapolis, MD 21403; 301-224-0133. *Bedroom:* **Steel 4-post b[illegible]** queen size—Niermann Weeks, see address above. **Verdi tables,** #420-344; **corner chair,** #4[illegible] 952, and **ottoman** #421-987, Sheridan; **Steel City bunching table,** #500-909—Crate & Barrel, see address above. *Bathroom:* **Sink,** Corian countertop; **W.C., bidet and bathtub**—American Standard (M), 1 Centennial Plaza, PO Box 6820, Piscataway, NJ 08855; 908-980-3000 800-821-7700. **Fittings**—Speakman Company (M), PO Box 191, Wilmington, DE 19899 0191; 302-764-9100.

94 THEY KNEW WHAT THEY WANTED *Pages 94 to 101:* **Designer: Carl D'Aquino, Geo[illegible] Humphreys Interiors, Paul Laird Architecture**—520 Broadway, Rm. 701, New York 10012; 212-925-1770. **Landscape design: Edmund Hollander and Mary Anne Connelly,** 21 E. 4[illegible] Ste. 608, New York 10003; 212-473-0620. *Foyer and stairs:* **Floor tile**—Astra tile, A Refin[illegible] Selection (R,T), 42 W. 15 St., New York 10011; 212-255-4450. **Stair railing**—C[illegible] D'Aquino, Paul Laird, see address above. **Gilt mirror**—Burkes Ltd. (T), 979 Third Ave., New York 10022; 212-308-7551. **Candlesticks**—Lilit Eclectiques (R,T), 55 Wooster St., New York 10013; 212-966-0653. **Cabinet**—Niall Smith Antiques (T), 344 Bleecker St., New York 10014; 212-255-0660. **Hutch**—Carl D'Aquino Interiors, see address above. **Grand bowls**—Cobweb Antiques Imports (R,T), 116 W. Houston St., New York 10012; 212-505-1558. **Windsor dining chairs**—Howard Szmolko, Box 408, Lahaska PA 18931; 215-794-8115. *Living room:* **Armoire**—James Grafstein Antiques, Ltd. (R,T), 801 E. 134 St., Bronx, NY 10454; 212-665-3140. **Aubusson throw pillows**—Terry Morton (R,T), 146 E. 4[illegible] St., New York 10028; 212-472-1446. **Aubusson panels; antique rugs**—Symour International, Inc. (M), 295 Fifth Ave., New York 10016; 212-686-3756. **Fabric** on sofa: New Antriva Stripe, #63863.01, Lily Ticking Stripe, #4568.02—Brunschwig & Fils, see address above. **Fabric** on high-backed chairs, Hanover #0404-03; **fabric** on bay window s[illegible] Windsor, #0040-03—Donghia (M), 979 Third Ave., New York 10021; 212-925-27[illegible] **Chandelier**—Keller Williams (T), 979 Third Ave., #701, New York 10022. **Shears on y window,** Zina cotton stripe—Classic Revival Inc. (T), 1 Design Center Place, Ste. 575, Boston, MA 02210; 617-574-9030. **Oval table** in bay window—Carl D'Aquino Interiors, see address above. **Thonet side tables** in bay window; **marbelized clock**—Niall Smith, see address above. **Silver vase**—Tudor Rose Antiques (R,T), 28 E. 10 St., New York 10003; 212-254-01[illegible] *Dining room:* **Sailboat**—Susan Meisel Gallery, 133 Prince St., New York 10012; 212-254-0137. **Chandelier**—Keller Williams, see address above. *Kitchen:* Cabinets designed by Carl D'Aquino and Paul Laird, see address above. **Attic urn work island**—Carl D'Aquino and Paul Laird, see address above. **High chair**—T & K French Antiques, 120 Wooster St., New York 10012; 212-219-2472. **Ceiling lights**—Light Solutions Inc. (R), 495 Broadway, New York 10012; 212-219-9505. **Refrigerator**—Sub-Zero Freezer Co., Inc. (M), PO Box 44[illegible] Madison, WI 53777-4130; 800-222-7820. **Cooktop**—Dacor. **Sink faucet**—Chicago faucet. **Wall oven**—Gaggenau USA Corp., 5 Commonwealth Ave., Woburn, MA 018[illegible] 617-938-1655. **Amish runner**—Susan Parrish Antiques, 390 Bleecker St., New York 10014; 212-645-5020. *Master bedroom:* **Upholstery**—K Flam Associates; through Carl D'Aquino, Geordi Humphreys Interiors, see address above.

108 LEATHER *Page 108:* **Pillows and swatches**—Edelman Leather (T), 979 Third Ave., New York 10022; 212-751-3339. **Chevy chair,** $3,950—Agnes Bourne (T), 306 E. 61 St., New York 10021; 212-355-4550. **Trunk,** #585-333, $1,759—Drexel Heritage (M), Drexel, C[illegible] 28619; 800-447-4700. **Covent Garden sofa,** $9,760—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444; through Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Baskets,** rectangular, $250; round, $210—GuildMaster (M), P.O. Box 10725, Springfield, MO 65808-0725; 417-889-8100. **Desk,** $4,988—Mastercraft

Continued from page 98

was tempered with D'Aquino's large appetite for whimsy. "The oversized legs on the custom-built kitchen island were taken from a Grecian urn," he says. "In the master bedroom we built a period-style armoire, which was painted, gold-leafed and stenciled by Scott Robertson. We designed a dressing table for the master bathroom to resemble a Victorian washbasin with spindly legs; there's a nice wry quality to the exaggerated roundness."

This purposeful quirkiness extends to other aspects of the interior. Wherever he could, D'Aquino did away with consistency. In the dining room, he chose mismatched seating. In summer, slipcovers transform the living room, but uniformity begins and ends with the yellow-and-white color scheme; both the fabrics and the contrast piping are varied.

Color was D'Aquino's third ally. It is through paint, he believes, that a new space acquires a patina. He chose a sprightly green for the painted cabinets in the kitchen and dining room. He sprinkled the house with painted furniture, and chose old richly colored Oriental rugs for the living room and master bedroom. "For me, rugs are like paintings," D'Aquino comments.

D'Aquino never lost sight of his ultimate goal: to create a friendly house, a warm and casual place not only for the owners but for their guests. The kitchen and living room open to an octagonal courtyard used for summer entertaining. "The kitchen is really the focus of the house," D'Aquino notes. "You can eat in it, you can serve the dining room easily from it. Because the kitchen is used so much, it is designed the way I design a living room."

Not that the living room was ignored: As there is no library or study, the living room, like the kitchen, does double and triple duty. D'Aquino has arranged its four seating areas to accommodate an intimate conversation at the same time that someone else can sit in relative privacy and watch the television housed in the Victorian armoire. D'Aquino adds, "The furniture is meant to be moved around."

The result of intensive brainstorming with the clients, high-speed construction and fast-paced invention, the house is reassuring but eclectic. The eye revels in the mix of new and antique, and then relaxes. This is not a great blast of ego; it is a composition of surprising but harmonious tones. D'Aquino's creation stands as statement of American individualism, as rich in integrity as the local library that inspired it. ■

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division of Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. **Bed,** $3,814—Baker Furniture, see address above. **Polo sheets, pillowcases; blanket; Sumatra blanket; Constance pillowcases, comforter; Camilla pillow**—Polo Ralph Lauren, 1185 Ave. of the Americas, 9 fl., New York 10036; 212-642-8700. **Carabao buffet table,** $7,400—Cy Mann Designs (T), 305 E. 63 St., New York 10021; 212-758-6830; through Anne Mullin Interiors, see address above.

Page 109: **Torso,** $325; **Cafe table,** $495; **Jean Cocteau print,** $550; **Fireside chair,** $2,800—Niedermaier (R), 120 Wooster St., New York 10012; 212-966-8631. **Halley sofa,** by Rossi di Albizzate $8,095—Domus (R), 215 E. 58 St., New York 10022; 212-421-2800. **Anchise lamp,** Artemide—Dennis Miller Associates (T), 306 E. 61 St., New York 10021; 212-355-4550. **Stool,** #701240, $450—GuildMaster, see address above. **Shoes**—Susan Bennis/Warren Edwards (R), 22 W. 57 St., New York 10013; 212-755-4197.

Page 110: **Step table,** $988—Baker Furniture, see address above. **Screen,** $3,165—Milling Road, a division of Baker Furniture (M), 329 N. Hamilton St., High Point, NC 27260; 919-885-1800. **Dresser,** by Jean Paul Gaultier, $11,400—Neotu (R), 133 Greene St., New York 10012; 212-982-0210. **Hat box; cricket balls; wooden weights; riding hat; books; binocular case; riding crop; boots**—Gargoyles (R), 138 W. 25 St., New York 10010;

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212-255-0135. **Aspinall chaise,** $8,275—George Smith (R), 73 Spring St., New York 10012; 212-226-4747. **Wool/suede blanket,** $1,700—Hermès (R), 11 E. 57 St., New York 10022; 212-759-7585. **Book table,** $1,500—Maitland Smith (M), 315 W. Russell St., High Point, NC 27261; 919-889-5616.

Page 111: **Mantel clock,** #029050, $260—GuildMaster (M), through Hammacher Schlemmer (R), PO Box 7913, Mount Prospect, IL 60056-7913. **File box,** $625—Scully & Scully (R), 504 Park Ave., New York 10016; 212-755-2590. **Portfolios** $250; **address book,** $275—The Ashley Studio (R), 3 E. 66 St., New York 10021; by appointment: 212-772-9794. **Bamboo-and-leather frame,** $755—Gucci (R), 625 Madison Ave., New York 10022; 212-826-2600. **Leather frame,** $120—Polo Ralph Lauren, see address above. **Pocket watch,** $900—Felissimo, 10 W. 56 St., New York 10019; 212-956-4438. **Album,** #21130, $70—Sam Flax (MO), 240 Valley Dr., Brisbane, CA 94005; 800-343-FLAX. **Lilly of the Wind chair,** $3,375—SEE Ltd. (R), 920 Broadway, New York 10010; 212-228-3600. **Tables,** sm. $373; med. $436; lg. $506—McGuire (M), 1201 Bryant St., San Francisco, CA 94103; 415-626-1414; through Anne Mullin Interiors, see address above. **Stools,** $500/ea.—Modern Age (R), 795 Broadway, New York 10003; 212-674-5603. **Side chair,** $1,880—Polo Ralph Lauren, see address above. **Armchair,** $625—Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Sofa,** by ENT, $9,760—Jack Lenor Larsen (T), 232 E. 59 St., New York 10035; 212-674-3993; through Anne Mullin Interiors, see address above. **Chair,** $1,848; **ottoman,** $689—McGuire, see address above.

112 SHOW TIME *Pages 112 and 113:* **Designers: Katie Ridder and Peter Pennoyer,** Peter Pennoyer Architects, P.C., 192 Lexington Ave., New York 10016; 212-779-9765; Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212-861-2345. **Fabrics:** toile, plaid, & solid—Manuel Canovas, Inc., 979 Third Ave., New York 10022; 212-752-9588. **Rug**—Stark Carpet Corp., 979 Third Ave., New York 10022; 212-752-9000. **Photographs**—Christopher Makos. **Desk; architectural print; frieze; urn; lacquered tables; iron bed**—Malmaison Antiques, 253 E. 54 St., New York 10021; 212-288-7569. **Bamboo chairs; scholar's cap chair; caryatid brackets; urns; lantern; blinds; upholstered chair and ottoman; Noguchi lamps**—Katie Ridder Home Furnishings, see address above.

Pages 114 and 115: **Designer: Mariette Himes Gomez,** Gomez Associates, 241 E. 78 St., New York 10022 212-288-6856. **Paint**—The Donald Kaufman Color Collection, 410 W. 13 St., New York 10014; 212-243-2766. **Painter**—Jim Nightligner & Crew, 103 Prospect Place, #1, Brooklyn, New York 11217; 718-789-1213. **Drapery**—Maury Shor, 1056 Washington Ave., Bronx, New York 10456; 212-993-0200. **Carpets**—Rosecore, Inc. (T), 979 Third Ave., New York 10022; 212-421-7272. **Beds; coffee table**—Newel Art Galleries (R,T), 425 E. 53 St., New York 10022; 212-758-1970. **Screen; bust; commode; bedside tables**—Malmaison Antiques, see address above. **Linens**—Aurea, 20 E. 67 St., New York 10021; 212-650-0600. **Gym equipment**—All for Fitness; 800-932-3348. **Tuxedo**—K & G Liquidation Center (R), 1351 W. Edgar Rd., Linden, NJ 07036; 908-862-4800. **Photographs**—Robert Burge/20th Century Photographs Ltd., 305 E. 63 St., New York 10021; 212-838-4108. **Upholstered furniture; lantern**—Gomez Associates, see address above. **Lamps**—Donghia (T), 979 Third Ave., New York 10022; 212-925-2777. **Tables; sunburst mirror**—Yale R. Burge Antiques (R,T), 305 E. 63 St., New York 10021; 212-838-4005. **Cashmere throw**—TSE Cashmere, 46 W. 55 St., New York 10020; 212-767-1533. **Accessories**—Thos. K. Woodard (R,T), 799 Madison Ave., New York 10021; 212-988-2906; Gomez Associates, see address above. **Windowseat fabric**—Hinson & Company (T), 979 Third Ave., New York 10022; 212-686-5538. **Exercise bench fabric**—Silk Dynasty, through Jack Lenor Larson, see address above. **Fireplace accessories**—William H. Jackson Company (R,T), 3 E. 47 St., New York 10017; 212-753-9400.

Pages 116 and 117: **Designer: Stephen Sills Associates Inc.,** 204 E. 90 St., New York 10128; 212-289-8180. **Aubusson rug**—F.J. Hakimian (T), 136 E. 57 St., New York 10022; 212-371-6900. **Straw matting**—Stark Carpet, see address above. **Bamboo ladder; stone star; bronze statues; terra-cotta pots; wine tasting table; Giacometti Plaster Cone; Giacometti banquettes; Russian table**—private collection. **Painting,** *Arab Boy,* by Christian Bernard; **Empire Bergeres**—Garrick C. Stephenson (R), 625 Madison Ave., New York 10002; 212-753-2570. **Bronze pots; glass table; drum tables**—Malmaison, see address above. **Sofa**—Stephen Sills Associates, see address above. **Tulip paintings,** by Joe Andoe—Blum Helman Gallery (R), 20 W. 57 St., New York 10019; 212-245-2888.

Page 118: **Designer: Charlotte Moss** (R), 1027 Lexington Ave., New York 10022; 212-722-3320. **Baluster lamps; Cecil Beaton watercolors; clock; slipper chairs; bench; lecturn; Aubusson maquettes**—Charlotte Moss, see address above. **Carpet**—F.J. Hakimian, see address above. *Console wall:* **Painted table; large mirror; planter**—John Rosselli (T), 255 E. 72 St., New York 10021; 212-737-2252. **Swan neck pediment easel**—Godfrey M. Simpson Design & Production (R), 375 Bleecker St., New York 10014; 212-242-7815. **Watercolor**—by Adam Sherman, 44 Prospect Park West, Brooklyn, New York 11215; 212-310-2080. *Window wall:* **Wall appliques**—Nicholas Antiques and Accessories (R), 979 Third Ave., New York 10022; 212-688-3802. **Painted tray table**—Kentshire Galleries Ltd., 37 E. 12 St., New York 10003; 212-673-6644. **Daybed**—Julia Gray, 979 Third Ave., New York 10022; 212-223-4454. **Aubusson pillow and shams**—Schweitzer Linens, 457 Columbus Ave., New York 10024; 212-799-9629.

Page 119: **Designer: David Anthony Easton, Inc.,** 323 E. 58 St., New York 10022; 212-486-6704. **Ipocork cork tiles**—Beauvais Carpets (R,T), 201 E. 57 St., New York 10022; 212-688-2229. **Firescreen**—Danny Alessandro (R,T), 307 E. 60 St., New York 10022; 212-421-1928. **Swing Arm Lamps**—John Boone Inc. (T), 979 Third Ave., New York 10022; 212-288-5616. **Cabinetry and construction**—Franklyn J. Miller Inc. (R), 48 Elm St., Amityville, New York 11701; 516-789-4876. **Painting and glazing**—Elezaj Painting and Decorating (T), 51 Stillwell Ave., Yonkers, New York 10704; 914-776-9380. **Roman shades**—Oriental Lamp Shade Co. (R), 816 Lexington Ave., New York 10022; 212-832-8190. **Desk lamp**—The Lighting Center (R), 1097 Second Ave., New York 10022; 212-888-8383. **Etruscan and shagreen accessories**—John Rosselli, see address above. **Kitchen**—Cardinal Kitchens (R), 301 E. 58 St., New York 10022; 212-888-8400.

Page 120: **Designer: Helen Cooper,** Helen Cooper Associates, 53 St. Martins Lane, London WC2N 4EA England; 071-240-0711; in New York: 212-967-4140. **Plaster walls**—The Francesca Di Blasi Company, 53 St. Martins Lane, London WE2 N4EA England; 071-240-0711. **Medieval fabric**—Carolyn Quartermaine, 72 Philbeach Garden, London 7W5 England; 011-44-71-373-4492. **Stools**—Lucy Fielden. **Sconces**—by Julian Palteghi. **Mirror**—Izzy Tennant. Items available through Helen Cooper Associates.

Page 120: **Designers: Natasha Cowger Bergreen and Liza Spierenburg**—35 E. 20 St., New York 10003; 212-979-6243. **Copper countertop** by Peter Cousins—through Natasha Bergreen, see address above. *Bathroom:* **Decorative painting**—by designers. **Carpet,** Karastan, The SisalWool Collection, Zanzibar in bamboo—Karastan Gallery, ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000.

Page 121: **Designer: Mark Zeff,** 125 W. 86 St., New York 10024; 212-580-7090. **Fabrics**—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Carpet,** Karastan, The SisalWool Collection, Zanzibar, Field; in bamboo; border in Laurel—Karastan Gallery, ABC Carpet & Home, see address above. **AngloRaj antiques**—Sandra Long; by appointment, 212-689-3437. **Upholstery and drapery**—Maury Shor; 212-993-0200. **Ironwork**—Casson/Lessard; 609-921-1701. **Figurative wall drawings**—Ann Harris Painting Studio (T); 212-861-0118. **Collection of paintings**—Stephanie Hoppen, 25 E. 73 St., New York; 212-879-9343. **Accessories**—Vito Giallo Antiques, 966 Madison Ave., New York 10021; 212-535-9885. **Construction**—Robert Construction Company; 212-242-4240.

Page 122: **Designer: Scott Salvator,** Scott Salvator, Inc., 30 E. 79 St., #2M, New York 10021; 212-861-5355. *Morning room:* **Sofa fabric and upholstered walls.** Sutherland, #F0903-01, Colefax & Fowler; **chair fabric** #6794; **ottoman fabric** #6503; **pillows,** fabric #5228; **tiger velvet pillow,** fabric #9862—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Table,** reproduction gueridon; **telephone table**—Mrs. Macdougall (T), 979 Third Ave., New York 10022; 212-688-7754. **Sconces**—Marvin Alexander (R,T), 315 E. 62 St., New York 10022; 212-838-2320. **Floor lamps**—The Lighting Center (T), 239 E. 58 St., New York; 212-888-8388. **Mirror**—Trevor Potts (R,T), 305 E. 63 St., New York 10021; 212-980-7830. **Three Duhamel prints** in mirrored frames—Judy Cormier (R,T), 16 E. 73 St., New York 10021; 212-517-3993. *Anteroom:* **Wallpaper,** pink #4082-01—Cowtan & Tout, see address above. **Mirror**—Chrystian Aubusson Antiques (R,T), 315 E. 62 St., New York 10021; 212-755-2432. **Vanity**—Sequin Mirror and Glass, 202 E. 70 St., New York 10021; 212-628-1466. **Lamps**—Marvin Alexander, see address above. **Dressing table stool**—Guido Deangelis. **Fabric,** #67—Cowtan & Tout, see address above. **Wastebasket**—Mrs. Macdougall, see address above. **Carpet**—Colefax & Fowler at Patterson, Flynn Martin and Manges (T), 979 Third Ave., New York 10022; 212-688-7700. **Lampshades**—Ruth Viton, 351 E. 61 St., New York 10021; 212-355-6881. *Terrace:* **Designer: Paul Bott** of Twigs, 1305 Madison Ave., New York 10021; 212-369-4000. All items available through Paul Bott.

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Retractable Patio Covers, Awnings. Booklets ture Somfy® motorized system that works with witch or weather sensor and over 90 beautiful durable Sunbrella canvas-type fabrics. **Somfy** stems/ **Sunbrella** $1.00

House Beautiful and **Wamsutta's** "Decorating n Sheets" video features ten decorating projects a 28-page instructional booklet. $24.95 plus $4.95 tage and handling. Call 1-800-888-4078 or circle

OME FURNISHINGS

Century Furniture Company's brochure illustrating roductions, traditional, contemporary and Oriental od collections and upholstered furniture. Free.

Cynthia Gibson, Inc. For additional information sources regarding Cynthia Gibson wallcovering, ric and home furnishings, please call 1-800-272-6 or circle #6. Free

Living with **Drexel Heritage,** Volume V. A orful and educational book covering a wide variety nterior design topics. $15.00

Karastan Sisal/Wool Brochure. The look of sisal nbined with the quality and comfort of 100% wool beautifully textured carpet collection. Send $3.00 our full-color brochure to: SisalWool, P.O. Box 39, Greensboro, NC 27499-2626 or circle #8.

The Lane Co's WeatherMaster Collection of ker furniture, with its patented seat cushions that in dry, is made for indoor or outdoor use. For a chure send $2.00

Action Recliner by **Lane.** Everything we do is for r comfort. Call 1-800-447-4700 for a dealer or e #10. Free

he Lane Co.'s 40-page color catalog features ng and bedroom furniture, occasional tables, ar chests, upholstery and many unique accent es. $5.00

The Lane Co. is the world's largest cedar chest ducer. Cedar is nature's only protection against h damage. Brochure shows 50 styles. $1.00

'earson handcrafted custommade upholstered ture styles and interior construction illustrated color brochure. $1.00

KITCHEN

14. **allmilmo...** Fine cabinetry and case goods, custom manufactured in Germany for the highest standards ranging from traditional to avant garde. Send $10.00 for our comprehensive literature package, call 201-227-2505 or circle #14.

15. **Frigidaire.** Frigidaire refrigerators are designed with your family in mind, and built with generations of legendary Frigidaire craftsmanship. It's what makes Frigidaire refrigerators different from all the rest! For Free information and the names of the Frigidaire dealers nearest you, call 1-800-451-7007 or circle #15.

16. **Jenn-Air.** Innovative cooking appliances designed for great cooks are featured in a free brochure by calling 1-800-JENN-AIR or circle #16.

17. **KraftMaid Cabinetry.** Full-color brochure showcases traditional and frameless European style kitchen and bath cabinetry. Literature features 34 classic and contemporary hardwood door styles in oak, cherry, maple, pine and hickory, in addition to high-tech laminates. Convenience options are pictured and clearly explained. $4.00

18. **Plain 'n Fancy.** This full-color brochure showcases cabinetry for the kitchen, bath, den and more. it includes information about door styles, woods, finishes, special-purpose cabinets, and accessories. $7.50

19. **Rutt** Custom Cabinetry's 70-page, full-color "Folio" shows a spectrum of custom kitchen designs, as well as innovative use of cabinetry throughout the home. $7.00

20. **SieMatic Corporation.** The SieMatic Kitchen Book, the most comprehensive information planning guide of its kind, contains 182 full-color pages illustrating the finest in European Kitchen Interiors expertly designed to fit your floor plan, as well as your individual lifestyle. $14.50

21. **Viking Range** Corporation created professional cooking equipment for the home and continues to lead the field with more styles, more colors, more flexibility and enhanced cooking power. Free color brochure.

TABLETOP

22. **Oneida** Silversmiths offers brochures on traditional, colonial and contemporary flatware designs and crystal stemware. Free.

TRAVEL

23. **Skytop Lodge Resort.** A Dutch Colonial mansion on 5,500 acres in the mountains of northwestern Pennsylvania offers a year-round succession of recreational opportunities. Call 1-800-345-7sky or circle #23 for a full brochure

24. **Virginia.** For lovers of beaches, mountains and history. For a free, full-color vacation planning guidebook, "Virginia is for Lovers," circle #24.

WINDOWS

25. The **Andersen**® Window and Patio Door factbook offers tips on home improvements and creating custom combinations using Andersen standard size windows and patio doors. For your free guide call 1-800-426-4261 or circle #25.

26. "We Cover the Wold's Most Beautiful Views," our 24-page brochure showcases innovative **Duette**® window fashions. Exclusively from Hunter Douglas. $2.00.

27. "Discover the Well-Dressed Window" video demonstrates **Duette**® window fashions in a variety of settings. From Hunter Douglas. $5.95 refundable with Duette purchase

28. **Marvin Windows and Doors.** "Made to Order from Marvin" helps determine your needs for energy efficiency, maintenance and design, then choose made-to-order wood windows and doors to suit. Free

29. **Pella** "Making Great Window Decisions", a free, informative booklet from Pella Corporation, offers helpful tips and advice for anyone planning to build or remodel their home. Free

30. Color brochure on **Velux** Roof Windows, skylights, sunscreening accessories and manual/electric controls. Free

MISCELLANEOUS

31. **Chrysler.** For more information call 1-800-4A-CHRYSLER or circle #31.

32. **Eagle Vision.** Not intended for the general public. For more information Call-1-800-JEEP-EAGLE or circle # 32.

33. **Jeep Grand Cherokee.** Specifically designed to take on the world. For more information call 1-800-Jeep-Eagle or circle #33 for a free full-color brochure.

34. **Levi Strauss & Co. Dockers**® 100% cotton sportswear. For information call 1-800-USA-LEVI or circle #34.

35. **Mercury Sable.** For more information on the 1993 Mercury Sable, call 1-800-446-8888 or circle #35

If card is missing, please send request to:
House Beautiful, P.O. Box 1705 Cuyahoga, OH 44870

Offers valid through May 31, 1993
If material is no longer available you will be notified.

CATALOG SHOPPING IS CHIC

Society matrons and diplomats dote on it; rock stars, writers and corporate types swear by it; busy mothers and working women say they couldn't live without it; men who hate to shop (but find they're shopping more because they live alone or in two-career families) claim it's as essential in the 90's as FAX machines and cellular phones.

Catalog shopping is fun. It's efficient. It's the ultimate convenience. You can browse, comparison shop; buy clothes for yourself, gifts for your friends.

You can order anything that suits your fancy — from Clifford and Will's stylish sportswear to exotic blooms from Orchids Only — at any hour of the day or night. All it takes is a stroke of a pen or a toll-free call. It leaves you with lots of energy and precious time to do other things. In fact, last fall when I was on jury duty waiting to be empaneled, I managed to do the bulk of my Christmas shopping.

What follows in these pages is a diverse collection of catalogs. Let's take a tempting glance at what some of them have to offer.

Glossy as a magazine, the Herend's catalog showcases exquisite dinnerware, figurines, lamps and more, produced from one of the most outstanding and distinctive Hungarian porcelains ever achieved and famous the world over. The breathtaking openwork fancies are my personal favorites.

If a sybaritic world of bed and bath beckons, send posthaste for the Chambers catalog. Pamper yourself with the practical luxury of linen sheets; pamper your honey with special moisturizing soaps for men, created more than a century ago in the *perfumeria* of François Rancé. Chambers has a well-deserved reputation, and a purchase here is a satisfying experience.

Alluring lingerie is the domain of Victoria's Secret. Delicious confections of silk and lace fill the pages. But the delights don't end there. You'll fall in love with the sensational swimwear and terrific terry robes. Best of all, nothing is as expensive as it looks.

Have you thumbed through the Country Curtains catalog lately? If not, you're missing a valuable source for valances, swags, jabots and festoons, many with matching window shades. I'm particularly partial to this kind of window treatment because I live in a high-rise apartment with a spectacular view. The shades are down when I'm out but up when I'm home. There's also a seemingly endless selection of sheers and lace curtains which filter light in a magical way.

No review would be complete without a mention of Pleasant Company. The last time I met up with Pleasant Rowland I learned about her impressive background as a noted educator and author of children's reading and language arts materials used in schools throughout the nation. So it's no surprise that this expert has created The American Girl Collection for every child who likes to curl up with a good book, play with dolls and act out stories. Beautifully illustrated books and irresistible dolls bring history alive. Educational, historically accurate, enchanting! A rare find.

Now that I've gotten you started, why not send away for the catalogs that interest you most? The tear-out envelope order form is a convenient way to mail your check; or use your credit card. The 1-800 call is on us.

Happy shopping!
FRANCES NEEDLES



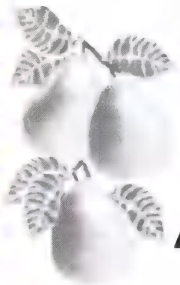
WILLIAMS-SONOMA

1. For 34 years, the catalog cooks everywhere take seriously. Our spring catalog includes food specialties from around the world, high-quality cookware and kitchen tools, informal tableware, unique gift ideas and Chuck Williams' own recipes. A catalog to save . . . and to savor. A one-year subscription (U.S. addresses only). **$2**.



PASTILLE

2. Spring 1993. It's all about choices. Individuality. Expansive, not expensive. Basics you never knew you were missing. Sparks of color. Finishing touches. Soft silhouettes. Sweaters and jackets, a blouse and a vest. Find out the rest. A year's subscription, **$3**.



Harry and David®

3. America's most appreciated gifts. If you like *House Beautiful*, you'll *love* this award-winning catalog! We're your exclusive source for: connoisseur quality Royal Riviera® Pears, homestyle baked goods and confections, gift baskets, decorative plants and the legendary Fruit-of-the-Month Club®! A treasure-trove of easy-to-give ideas for any reason or season from $10 to $300. Catalog. **Free**.

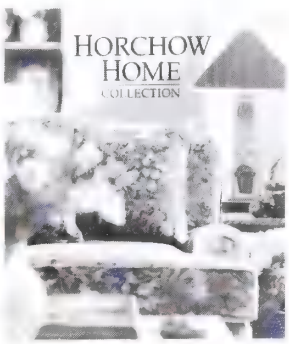
For mail-in orders fill out coupon on page 160
To charge orders, call toll free 1 800 241 9111, ext 330
In Ohio, 1 800 241 754, ext 330

Diamond Essence®

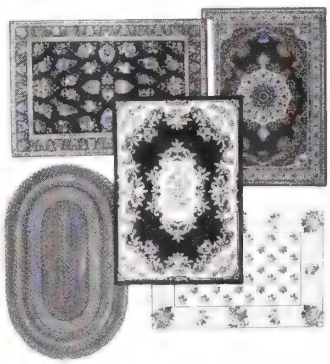


Your Best Alternative
To Mined Diamonds

4. Diamond Essence™ masterpieces - the best simulated diamonds ever created, set in 14 Karat solid gold, astound diamond lovers. Build your very own collection of distinctive jewelry. The ones you've always wanted for daytime professionalism or nighttime elegance. Subscribe to our world of versatile, affordable elegance. **$3**.



5. Fine furnishings and values for the home. Shop the pages of the Horchow Home Collection and discover a world of distinctive, quality furniture, rugs, tableware designs, art objects, and decorative ideas—all the things that make a house a home. For one year of catalogs, send **$5.50** (credited toward your first purchase). Foreign, **$10**.

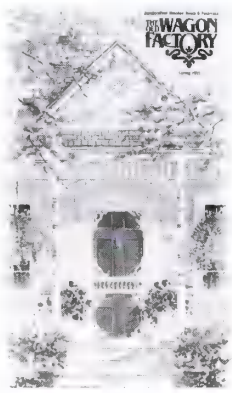


6. K & D Supply Company carries a wide selection of the very best in quality / value area rugs. If your home needs machine or hand made Orientals, hand hooked rugs, needlepoint designs, or reversible flat braided rugs, then we are your convenient mail order source. Hundreds of styles, sizes, and colors in our 80 page color catalog. **$4**. (refundable).



The Bombay Company.

7. The Bombay Company specializes in antique inspired home furnishings as well as prints, mirrors, lamps, wall decor, and distinctive gifts. Create an elegant environment in your home, based on the classic designs of Chippendale, Queen Anne, Sheraton and others, all from $5 to $500. Catalog **$1**.



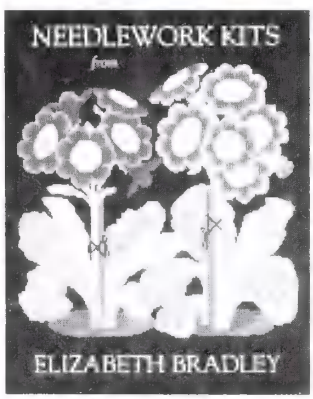
The Old Wagon Factory.

8. Wooden storm-screen doors hand-crafted in many styles, including Victorian, Chippendale, and Traditional. All sizes, standard and custom. Planters, gates, benches, interior and exterior shutters, entrance doors, Victorian trim, too. Custom orders are welcomed. **$2.**

COUNTRY ® CURTAINS®

9. Before you consider custom . . . consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. Please send for 64 page color catalog. **Free**.

HOUSE BEAUTIFUL 1993 SPRING CATALOG COLLECTION



10. Elizabeth Bradley's 48 page color catalog shows her complete range of needlework kits, wools and accessories including details of the twelve designs from The Botanical Garden series. When completed the pieces can be used to make cushions, pictures, bell pulls, rugs or carpets. Please send **$5**.



Rowe Pottery Works

11. Recapture American Heritage with handmade salt-glaze and redware pottery, and wrought ironware from Rowe Pottery Works. Wide selection of home furnishings, kitchen items, and unique gift ideas. From collectibles and personalized pottery to lamps and furniture, excellence in craftsmanship combines with art in utility. Color catalog, **$2**.



VICTORIAN PAPERS

12. An endearing collection of heartwarming images, all occasion cards, stationery, replica jewelry, domestics, custom calling cards, nostalgic toys, fragrances, and The 1898 Victorian Rubber Stamp Co. More than a thousand beautiful and unusual items. 48-page card & gift catalog and a complimentary notecard of the above print. Send **$2** (redeemable towards purchase).

Herend

13. Herend Porcelain. The finest collection of porcelain in the world presents its 1993 color catalog. The 52 pages feature hand-painted dinnerware and tabletop accessories. **$10.** Also available is the hardcover book titled "Herend, The Art of Hungarian Porcelain". Beautifully printed and bound, the book's 188 pages trace Herend's colorful 167 year history of fine porcelain artistry. **$28.**



14. **Your Source for Fresh Flowering Plant Gifts** Perfect for the Spring Holidays ... she'll love these gifts: beautiful blooming plants, lush floral bouquets and tropical orchid baskets *plus* personal accessories for her home or office. We're your best source for Easter and Mother's Day gifts with the personal touch—selections range from $10 to $75. Easy toll-free ordering; we guarantee perfect arrival and that she'll be delighted! Color catalog. **Free.**

ORIENTAL TRADING COMPANY, INC.



15. Color catalog offers a collection of quality, low-priced gift ideas, ceramic collectibles, wicker baskets and hats, toys, crafts, balloons, stationery, novelties, party supplies and more from the Oriental Trading Company. Send for your catalog today and enjoy the savings. **Free**.

For mail-in orders fill out coupon on page 160
To charge orders, call toll free 1 800 241 9111, ext 330
In Ohio, 1 800 241 754, ext 330

Gatherings with KAISER CROW

16. **Fine Values From The Experts In Gracious Living.** A legacy of service and quality continues in the *Gatherings with Kaiser Crow* catalog. In addition to famously low prices on Oneida flatware, you'll also find exceptional savings on home entertainment items and giftware for every occasion. Full-color catalog, **$1.**



17. The Museum of Jewelry is the source for fine reproductions flawlessly fashioned from historically significant originals. Our catalog contains unique and exquisite jewelry as well as objets d'art in cloisonné and porcelain. Prices are remarkably affordable. Beautiful color catalog. **$1.**



18. **The Gazebo of New York.** Quilts and more quilts fill this brand new 60-page catalog for 1993. Feast your eyes on America's largest selection of new, antique, and custom quilts; duvet covers, dust ruffles and curtains; braided and rag rugs; pieced and appliqued pillows; antique and new wicker and other handcrafted country treasures. A wonderful resource for interior designers. **$6.**

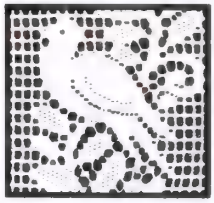


19. Colorful, unique, contemporary home furnishing accessories and gifts, many of them exclusive to Crate & Barrel; including dinnerware, cookware, stemware, barware, picnic, barbeque, and outdoor entertaining items. One year for just **$2**.



Ellenburg's

20. Up to 50% off suggested retail every day of the year! From choice wicker and rattan collections to some of the finest wood and upholstery furniture —all at tremendous savings! Lexington, Henry Link, Link-Taylor, Lane/Venture, National Mt. Airy and many others. **$6**.



Rue de France

21. Discover the world of Rue de France and furnish your home with European flair! Traditional French country lace curtains and draperies can be made to your measurements, satisfaction guaranteed. Choose from our wonderful variety of unique French gifts, table and bed linens, and decorative accessories. 40 page color catalog filled with many decorating ideas. **Free**.

HOUSE BEAUTIFUL 1993 SPRING CATALOG COLLECTION

VICTORIA'S SECRET
LONDON



22. Enjoy the luxury of shopping from home with Victoria's Secret Catalog. Receive a coupon for up to $50 off a qualifying purchase. Offer valid in U.S. only. 7 issues, **$5**.



23. Choose from over 130 top brand name manufacturers of the finest home furnishings at savings up to 50% off retail prices. Our 132-page color catalog displays an array of styles and manufacturers. Professional sales consultants are ready to assist you with all your decorating needs. Edgar B is the shop at home advantage. Catalog **$15** (credited to first purchase).

GARDENER'S EDEN



24. A source for devoted gardeners: well-crafted tools, furniture, and functional accessories that bring personal expression to the out-of-doors. One year catalog subscription: **$2**. (U.S. addresses only).



25. Andersen® Window & Patio Door Factbook offers ideas for creating distinctive Feature Windows and Patio Doors from Andersen's wide variety of standard shapes & sizes. Includes basic size charts, energy facts, tips for drawing and planning a project, choosing a contractor and more. It's a great resource! Andersen Windows, Inc. **Free**.

Yield House™

26. Everything "country" for your home: from our own New England-made country and American traditional furniture—including a complete line of Shaker-inspired designs—to coordinating accessories, collectibles and unique gift ideas. Our 46th year as America's best country home furnishings catalog. **$3**.

The Rug Store



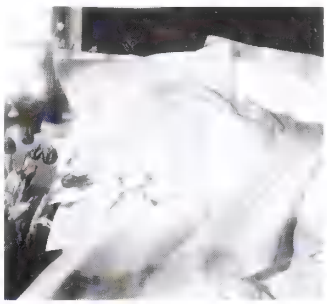
27. Save 33-50% on America's finest collection of affordable area rugs. Classic, contemporary, and country designs in sizes 2'x3' to 12'x20', delivered in 14 days or less. New color catalog includes valuable sizing and decorating advice, room setting photos, and $10 gift coupon. **$5**.

For mail-in orders fill out coupon on page 160
To charge orders, call toll free 1 800 241 9111, ext 330
In Ohio, 1 800 241 754, ext 330

Glorafilia
Needlepoint

28. Glorafilia's 1993 Needlepoint Catalog is now available and full of wonderful new designs. Kits include our stunning English China Collection, faded Victorian cushions, more Kelims, more traditional florals and the Tartan Collection. **$4**.

CHAMBERS



29. Devoted entirely to the very best for bed and bath, Chambers offers fine linens, towels, blankets and duvets, plus elegant accessories. Whether made in the grand European tradition of superior craftsmanship or developed for the American 5-star hotel trade, these are products of distinction. One-year subscription, (U.S. addresses only). **$2**.

Smith & Hawken



30. A Catalog For Gardeners. Fine garden tools, accessories, outdoor furniture, workwear, & gifts inspired by the garden. Satisfaction guaranteed. Catalog, **Free**.

PLEASANT COMPANY®

31. Pleasant Company presents The American Girls Collection®—beautiful books, loveable dolls with outfits and accessories, plus exquisite girls' clothing. Created especially for girls 7 and up. Available only from Pleasant Company's full-color catalog. **Free**.



32. CW style is easy and confident. Our catalog features a sophisticated sportswear collection that works for both career and casual wear. Receive a $10 gift certificate when you send for a subscription to CW. **$2**.



LAURA ASHLEY
HOME

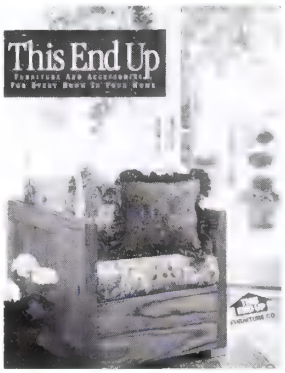
33. Presenting, for the first time, the complete Laura Ashley Home Collection in one full color 180 page catalog. Discover a wealth of fully coordinated home fashions. Wallcoverings, fabrics, window treatments, upholstered furniture, lighting, bed linen, china, gifts and more. Including products never before available in the U.S. **$10** (refundable with your first $100 home purchase).

HOUSE BEAUTIFUL 1993 SPRING CATALOG COLLECTION

WICKER WAREHOUSE INC



34. Beautiful Wicker. Color catalog features national brands and our hand-picked imports of beautiful wicker at 30-50% off list. Choose from all sorts of wicker and rattan designs - bedroom ensembles, dining sets, bathroom accessories, baby carriages - in traditional and contemporary looks. Receive $5 credit when you order catalog. **$3**.



35. The "This End Up" catalog offers 32 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our uniquely styled furniture is crafted to last a lifetime. And there's more. Our designers have selected the perfect coordinating accessories and home fashions to help complete your total look. **$1**.

pottery
BARN

36. Pottery Barn brings home all the elements of good design in room furnishings, table settings, accessories and gifts. Enjoy shopping for excellent quality and great value in style. One-year subscription, **$2**. (U.S. addresses only)



37. Bedroom Secrets Catalog—A collection of comforters, sheets, window treatments, furniture, wallpaper, fabrics, and accessories. Select from famous makers like Laura Ashley®, Eileen West®, Di Lewis®, Collier Campbell®, Bill Blass®, and Croscill®. New designs for 1993 at unbelievable everyday low prices! Bedroom Secrets—where service, quality and value count. **$2.**



38. "Le Printemps" by Pierre A. Cott is one of 120 elegantly framed canvas replicas imported from England. Around the Corner. Color Catalog, **$5**; Outside US, **$8.** (in US funds only).

Rhoney Furniture House, Inc.



39. Save up to 50% — We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure is **free**.

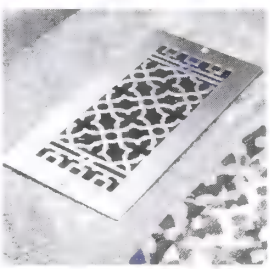
For mail-in orders fill out coupon on page 160
To charge orders, call toll free 1 800 241 9111, ext 330
In Ohio, 1 800 241 754, ext 330



Distinctive Decorating Products and Ideas

40. Ballard Designs' catalog of furniture and home accessories opens the door to endless design possibilities. An expansive new selection of unusual handcrafted furniture and Ballard's customary detailed accessories help you create a decorating style that's truly your very own. **$3.**

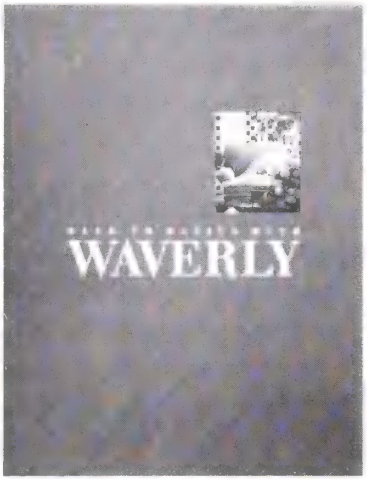
Reggio Registers



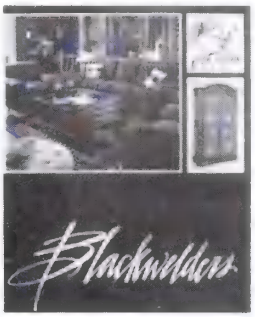
41. With over 50 grille sizes & designs, The Reggio Register Co. manufactures the largest selection of in-stock cast iron and cast brass decorative grilles and registers. Whether building, remodeling or simply redecorating, our beautiful, high-quality, 100% solid cast grilles finish off any room perfectly. Request our 40-page color catalog. **$1.**



42. Make beautiful places from hidden spaces with Velux Roof Windows and Skylights—New full-color guide shows homeowners how to convert unused attics or bonus rooms over the garage into beautiful, light-filled living spaces. Includes design ideas and helpful hints. **Free.**



43. New 1993 "Back To Basics" idea book. 16 pages of color photographs featuring Waverly fabrics, wallcoverings and home fashions products. Full of decorating suggestions for each room in your home. **$2**.



44. New, Larger 1993 full-color catalog. Contains insider information on wood, fabric, and construction plus a $20 gift certificate. Featuring over 2000 of America's brand name furniture designs, delivered directly to you, up to 50% off retail prices. Visa/MC. Catalog: **$10** (Refundable upon return).



45. The original and unique style from America's Southwest. Taos Furniture is the trademark for fine furniture handmade in Santa Fe since 1970. Simple classic lines and the beauty of solid ponderosa pine bring natural distinction to contemporary or traditional interiors. Complete array of handsome pieces for home or office. Catalog **$10**.

HOUSE BEAUTIFUL 1993 SPRING CATALOG COLLECTION



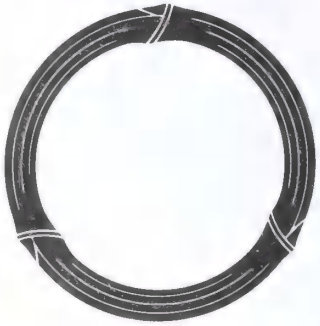
46. "Made To Order from Marvin" illustrates how made-to-order wood windows and doors can enhance a home. Full-color, 24-page brochure helps you determine your needs for energy efficiency, maintenance and architectural design, then choose the products and options to suit those needs. Includes a section describing basic window and door styles. **Free**.

FLORENTINE CRAFTSMEN



47. Florentine Craftsmen is the complete source for the finest in hand-crafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our items made of lead, bronze, iron, aluminum and stone will grace any interior or exterior setting. Illustrated catalog includes over 350 items. **$5**.

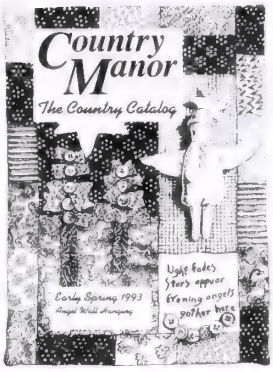
McGUIRE



48. McGuire Furniture Portfolio 100 page book, 145 color pictures featuring our classic collection of *the premier rattan furniture designs*. Also shown are designs from the seven McGuire Special Collections: Bamboo Tables, Solid Teak, Oriental Hardwood, Cane Wicker, Palasan, Zambales Peel, Suga Cage. **$10**.



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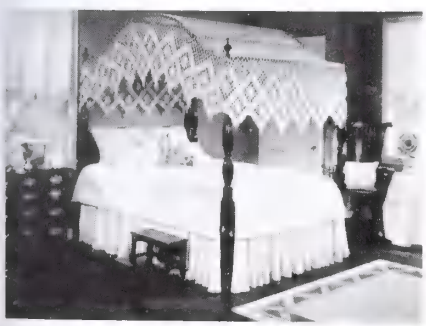
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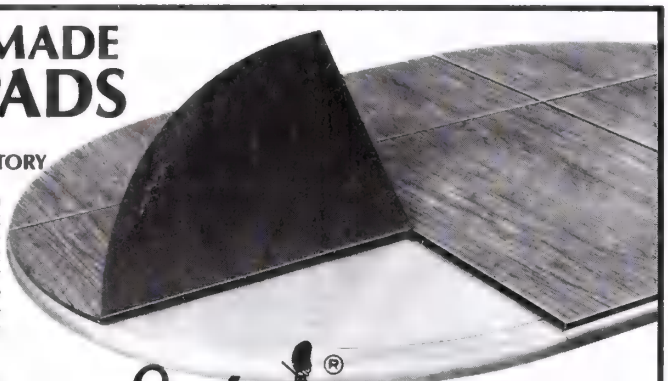


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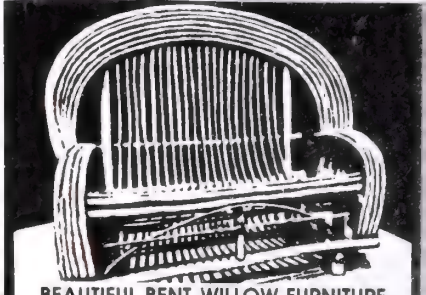
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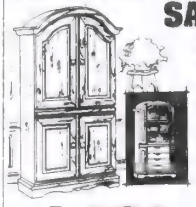
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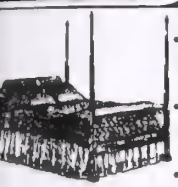
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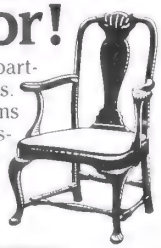
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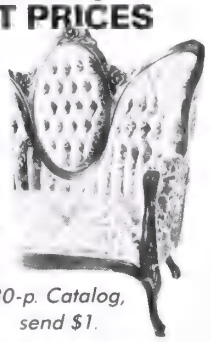
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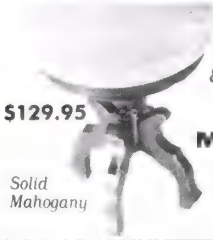
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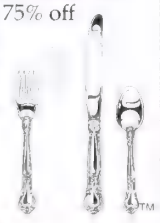
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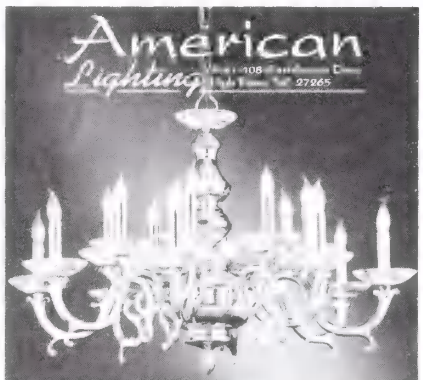
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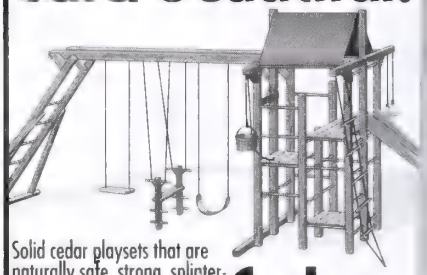
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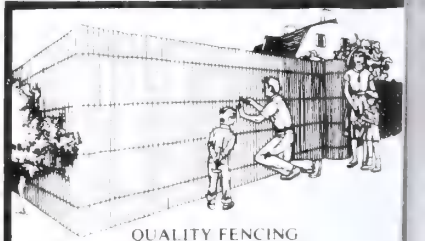
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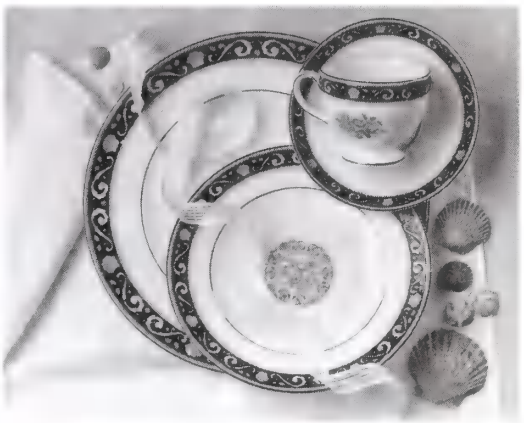


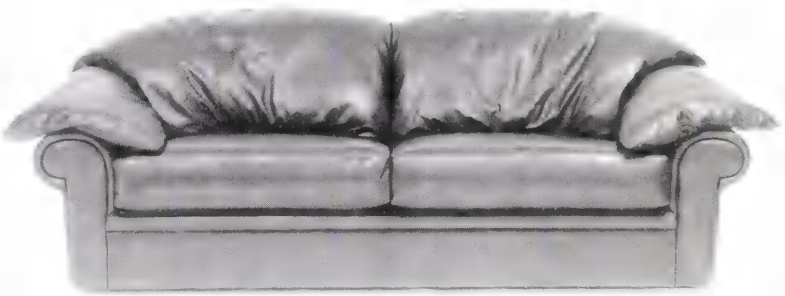
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Ladies luncheon

BY DEE HARDIE

What was once a ritual of the past, the Ladies Luncheon, has been revived at Thornhill, and it's all because of our daughter Louise.

Much more outgoing than I am, more like her gregarious southern father, Louise came up with the surprising idea. "Why don't we give a lunch together," she asked, "for your friends and mine?" I was flabbergasted and flattered. Thrilled would be more exact.

Not that we haven't worked the kitchen together before, on the usual occasions—birthdays and holidays—but this was different. This was to be a gathering of women in the middle of the day in the middle of the week. A lagniappe, as they say in Cajun in Tom's New Orleans, an unexpected dividend.

"Great idea," I said. "But aside from your school chums I don't know many of your friends." Since Louise married Bill and later took on a new role as a shopkeeper, her circle of acquaintances has grown wider and wider.

"No problem," she said, "we'll have name tags."

"No way," I replied in dismay. "Not in this house. Instead we'll have...we'll have name necklaces!"

The minute I thought of this compromise the party started for me. At the ends of a loop of narrow lavender ribbon I would staple a small white card with the first name of the guest. I was quite pleased with myself.

Invitations came next, and Louise figured that one out. "We'll just use all your old postcards," she said. Whenever I travel I collect postcards, but I seldom send them. I was happy to put them to use, so in the mail went invitations on cards with no central theme or similarity; they ranged from photographs of Oscar Wilde I had bought at the National Portrait Gallery in London to Thomas Jefferson's Monticello. On each we wrote, "Please come to lunch at Thornhill, Wednesday at noon," along with our names and telephone numbers.

One friend said, "I relished seeing a mother and daughter in action together"

It was to be on Veteran's Day, a Maryland holiday for working mothers, but not for their children in school. That way the mothers could get away for a quick lunchtime toot. Louise would be the maitre d' and I the set designer. As usual, I started days beforehand. A deep red antique cloth dressed the dining room table, a sheaf of wheat tied with purple ribbon hid the center patches of age, and piles of inherited china plates waited for the guests to serve themselves the buffet lunch.

I also had enough glasses, forks, spoons and napkins, but not enough cups for coffee. "Styrofoam, Mom, Styrofoam," said Louise. I had to give in. I don't know why this bothered me so. After all, my guests were neighbors I had known for years, and to Louise's friends, Styrofoam coffee cups are as much a part of life as carpools.

I told Louise I thought we should keep it simple—chicken casseroles, salad and cookies. We already had as many as 33 acceptances. Soup is the last thing I would have suggested. But soup was the first thing we served—made by Louise with ingredients from her garden. Her spinach, pea and mint soup was the highlight of the lunch, ladled into plastic bowls that were noticed only by her mother.

On the big day Louise wore a skirt five inches above her knees and I wore a skirt five inches below. Our guests were all ages—from four-month-old Katy to others who could have been Katy's grandmother. It was crowded, it was noisy, it was wonderful.

In a thank-you note, my friend Jane wrote, "I relished seeing a mother and daughter in action together." Others said much the same. That pleased me, but somehow that Wednesday I felt Louise and I were more like two pals than a generation apart—no gap except in our skirt lengths.

Louise hopes we can pull off a repeat performance next year, perhaps in the spring so we can go outside. That started me thinking. Instead of name necklaces, maybe flowered name bows? Or why bother? After all, our guests have already met. Now we are all friends. ■

April

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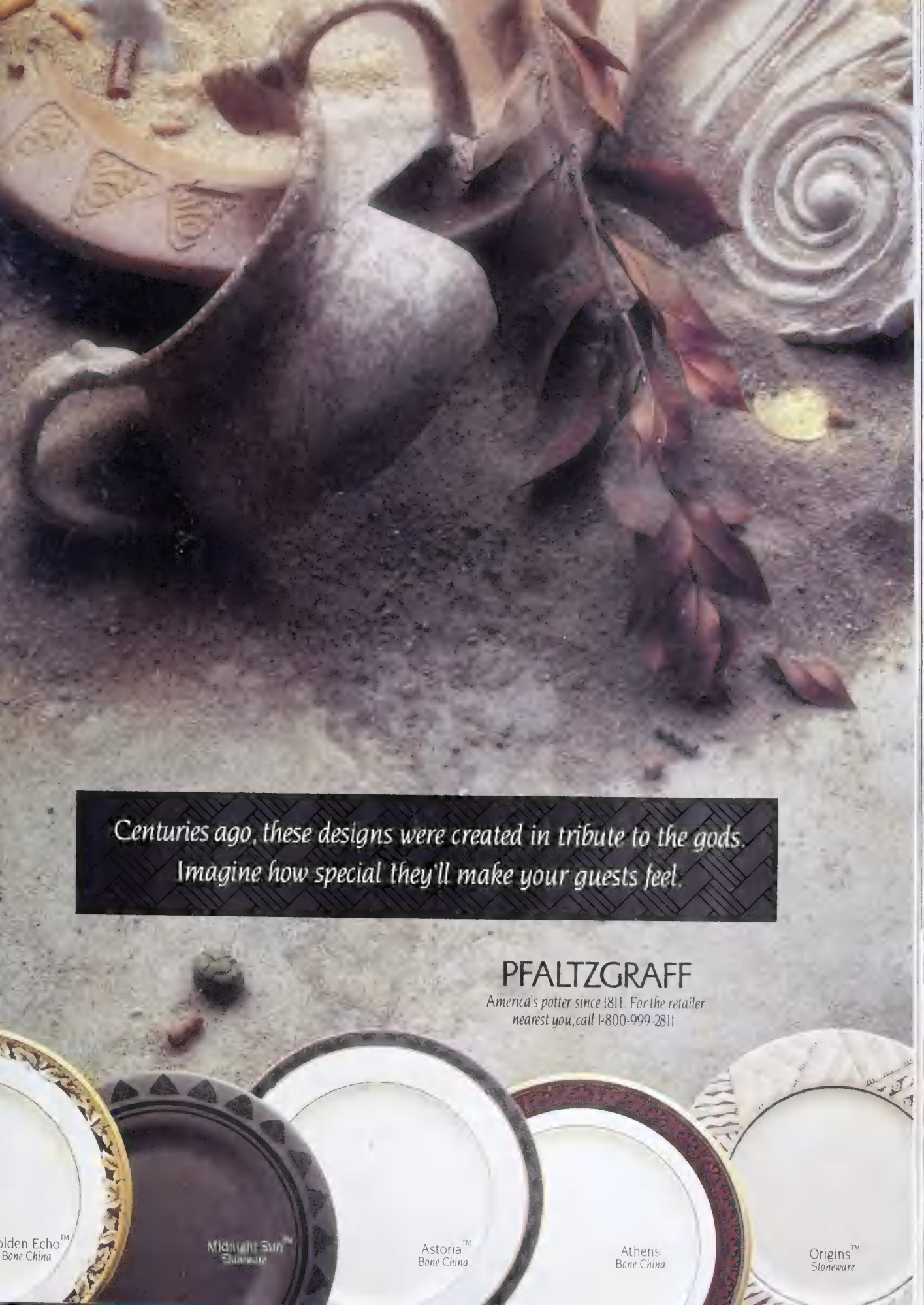
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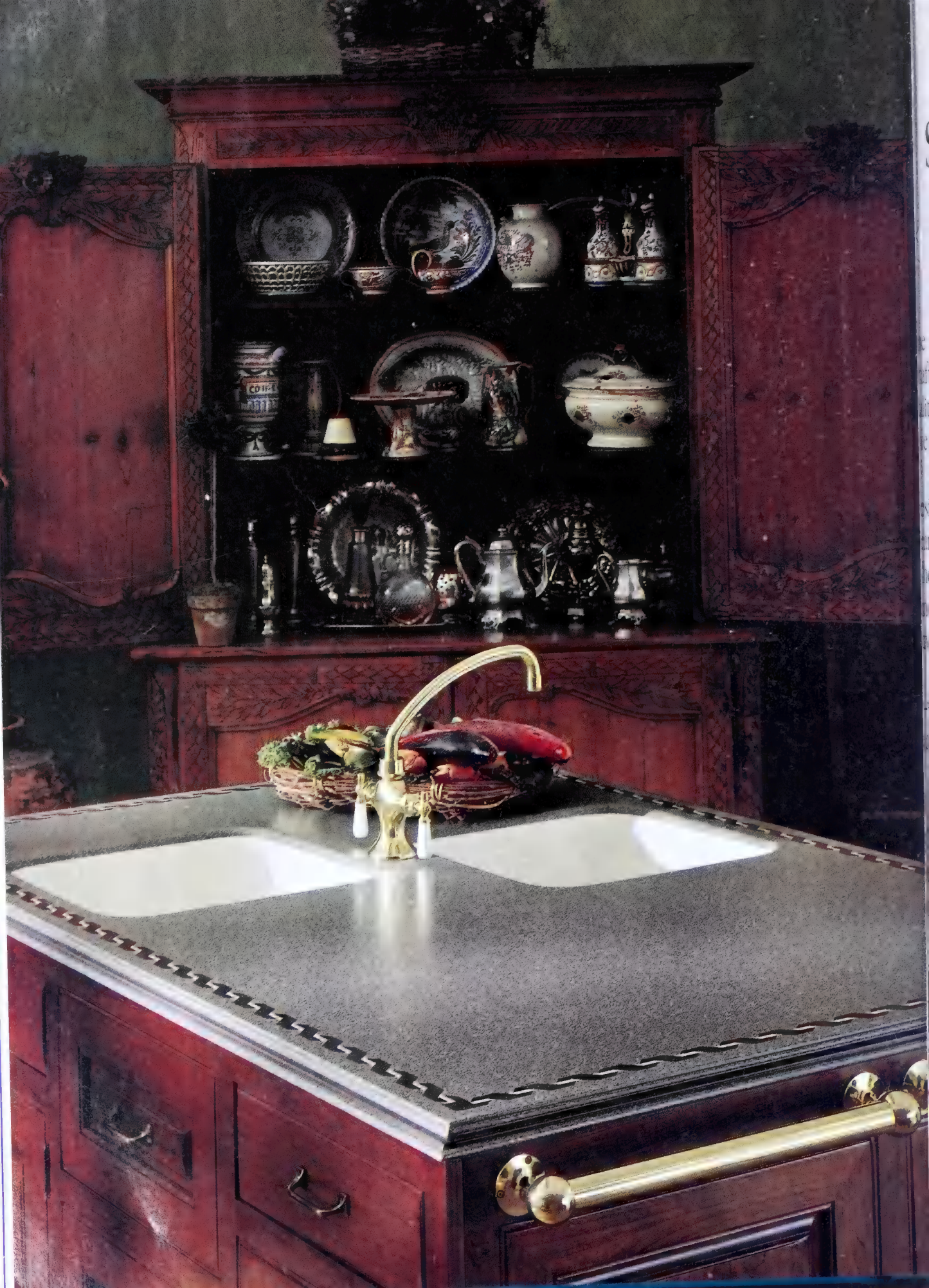
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VOLUME 135, NUMBER 4 April 1993

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ON THE COVER:

Three traditional chairs and a richly textured armoire are part of our big roundup of new white and off-white furnishings that are now flooding the market. White (we like it with a touch of red) has never been so easy to work with. See page 94. Photograph: James Cooper.



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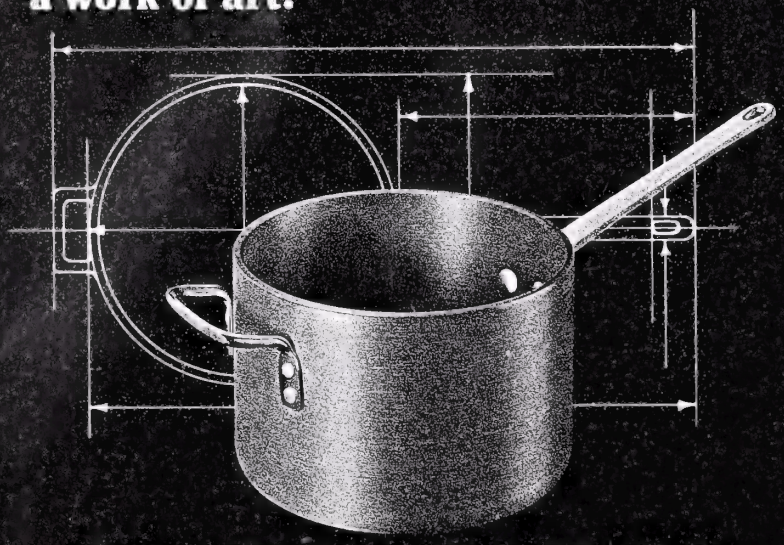
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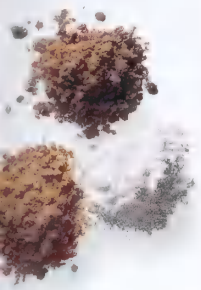
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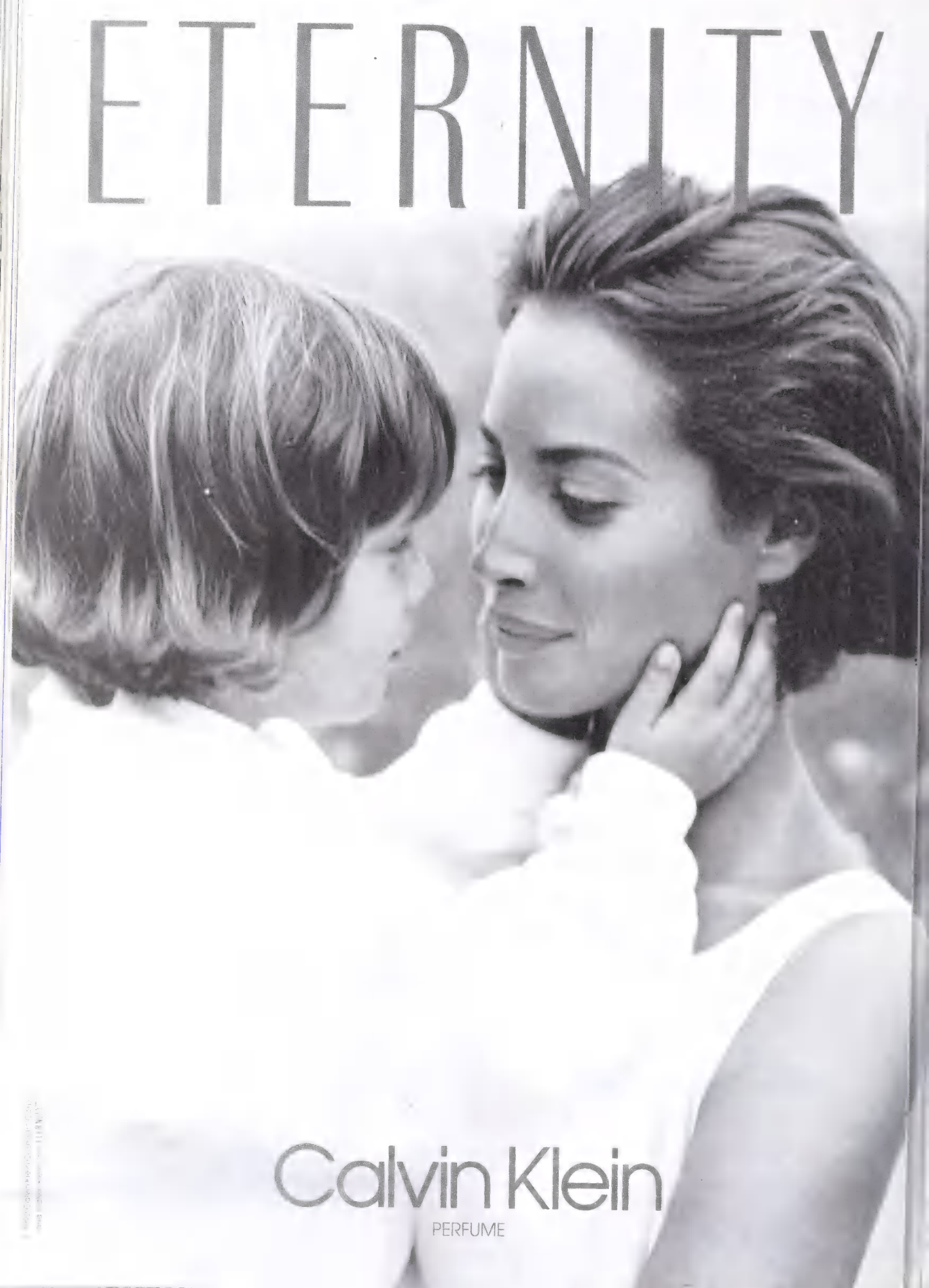
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The Florida dream

BY JACQUELIN C. DEVLIN

In 1951, when I was five and my sister was two, probably while we were outside making snow angels, my parents decided to leave Ohio and move to Miami. It was a paradise they longed for—warm weather, coconut palms, fruit to be picked from the trees, fish to be caught in the ocean. The islands in the bay beckoned them. Not to mention the lower cost of living.

In Florida, houses had no basements or attics, storm windows or central heat. Cool terrazzo floors, jalousied doors and Venetian blinds on the windows were the easy, carefree style down there. Carpets and draperies were kept to a minimum. Winter clothing could be dispensed with altogether. And it wasn't idle dreaming either; my parents had had a taste of it during the war.



Originally a farm girl from Delaware, my mother thought Army nursing would bring her adventure and excitement. Her sister Dorothy, also a nurse, had already enlisted and was having the time of her life in Puerto Rico, playing golf and going to formal balls when she was off duty. Later she waded ashore with the best of them at Normandy.

It was more than my mother could bear. But when she signed up, she was sent to the Army Air Force Regional Hospital, formerly the Biltmore Hotel, in Coral Gables, Florida, an affluent suburb of Miami. Mom's claim to fame was meeting Eleanor Roosevelt when she came to console the wounded. And it was there that my parents met.

My father was an Army Air Corps pilot whose last flight over "The Hump" in Burma ended in an explosive crash. One of two survivors, he recovered under my mother's care with no more to show for it than a scar on his forehead and one arm that wouldn't extend completely. They were married in 1944 and rented an apartment close to the Biltmore.

The Biltmore had been (and is again) a grand hotel in the Spanish style, with Moorish and Italian accents. Its creamy stucco facade and tiled roofs rose above the royal palms, and its 300-foot copper-clad tower, copied from one in Seville, stood out against the intense blue of the Miami sky. For my mother, it was the jewel in the crown of Coral Gables and she loved being there. Coral rock grottoes marked the widest boulevards, and magnificent banyan trees and lush tropical foliage made the town an oasis, in marked contrast to the gritty, sun-scorched yards of the surrounding neighborhoods.

But after the war, they went home. They lived at first near the orchards of Mom's parents in Delaware, where Daddy attended agricultural school. A short time later they bought a small cattle farm in Ohio near his parents. The farm, however, was only marginally profitable and the isolation made them restless. They moved to the town of Marion and my father apprenticed himself to a tool-and-die maker, but that did not satisfy him either. Life seemed too constrained, too ordinary, and the cold weather made his bad arm painful and stiff.

And so we found ourselves driving south in our chalky blue hunchbacked Plymouth, pulling a trailer loaded with everything we owned. We moved into a house on Seventh Street, just outside Coral Gables. It was a boxy two-story frame structure not at all typical of Florida, and the landlord lived upstairs. There was a strip of vacant land behind us and the yard was scrubby and unkempt. The pines did not rise majestically like the Biltmore's royal palms; they encroached.

The best thing about the house was its flagstone porch. Surrounded by a high stucco wall and leggy lantanas, it >

ran the length of the house and had a ledgelike seat built into one corner. The flagstones were cool in the shade and hot as flatirons in the sun. But for my sister and me, that porch—our haven, our refuge—*was* the house.

We could scatter our dolls and play all day without worrying about the red ants that made the grass so treacherous. The ants came from the sand and could swarm over our legs without our knowing it. We had fractions of a second to squash or fling them from our skin before they inflicted their fiery bites and left us screaming.

It was on this porch that we watched our father relaxing with a cigarette, celebrating his graduation from the firemen's academy. One of us wore his smart-looking, navy blue dress hat with the badge on the front, the other wore his black firefighter's molded helmet. He sat resting his elbows on his knees and blew a stream of smoke at the flagstones between his feet. "This isn't good for you," he said. "It isn't good for me." He offered us each a puff. We hacked, we cried, and Mom hit the roof. But neither of us has ever smoked.

The four of us would spend hours under the trees, beheading iced shrimp we had netted the night before in Biscayne Bay

Mom knew the Seventh Street house was temporary, and she didn't want to spend one extra minute of her life in it. She hoped we would be out by Christmas. When she realized we hadn't saved enough money to make that possible, she went back to nursing and hired Agnes, the first of several housekeepers.

We hated Agnes. She was a short, thick-set, German-born woman who took the Christmas tree down on December 26th. Being of German heritage herself, my mother believed in obedience, and she usually backed up Agnes's *Sturmführer* demands for neatness and order. But our trees had always stayed up until Epiphany.

Mom came home midmorning, after a shift and a half, to a sullen household. She heard our story. She looked at the living room, spotless now, the presents put away, the chairs back in their usual positions. We didn't know what was coming. She marched into the kitchen where Agnes was ironing: "Agnes, please put the tree back up." Agnes said the ornaments and lights were already packed away and the tree was on the curb. Mom hesitated. We held our breath. Then in a calm, level tone, she said, "That's a shame, because I want the tree back up."

Agnes did it, slowly, methodically, without any expression on her face. Janny and I retreated to the porch and watched her through the screen door from the safety of the stucco seat. When Agnes finished, Mom thanked her and told her she didn't need to come back tomorrow. We were struck dumb by the drama of it.

For Janny and me, living in Florida seemed to be one high point after another. A brush fire once swept across the lot behind us, threatening four or five houses. The adults brought their garden hoses to the backyards, carefully managing their concern. But we children ran and shrieked, consumed with excitement. The fire trucks came with flashing lights and sirens, men running and hoses dragging. There was a powerful swishing of water. Although Daddy wasn't on that truck, we associated him with the charged air, the rescue, the importance of living.

Soon after, we moved to Fifty-second Court. It was even farther from Coral Gables, but the neighborhood was one of evenly spaced, harmonious houses. They were built of stuccoed concrete blocks—hurricane safe—and had attached carports, or, as my mother would learn to say from her friends, porte cocheres.

My parents threw themselves into making this the house of their dreams. They painted it dark gray with white trim, unlike any of the others. Mom wanted Daddy to build a white brick planter between the living room and the dining room, and when the right bricks could not be found, she made them, using white cement and wooden forms he assembled for her. For weeks, the backyard was filled with narrow, hand-distressed, snow-white bricks. Together they made larger light gray bricks of ordinary cement, and with them Daddy built a barbecue pit with its own storage shed and a huge patio in a corner of the backyard. They surrounded it with banana trees. They went crazy planting coconuts.

For some reason the coconuts didn't do well; they had better luck with the almond tree and the royal poinciana out front. A few years later, the four of us would spend hours under those trees, beheading iced shrimp that we had netted the night before from the causeway catwalk over Biscayne Bay. And still later, I would sit there working up the courage to ask a boy to the Sadie Hawkins dance. It took me three hours. But he was older and he waited.

If Coral Gables had banyan trees, so would my parents. They planted one in the backyard that grew to such gigantic proportions in the course of ten or twelve years that it threatened half the neighbors' septic systems, our roof, the patio and the barbecue. Mr. Carvelli, the neighbor behind us, began to complain that it was shading his fruit trees.

By then Janny and I had bedrooms of our own, but we had shared one for years while Mabel, a live-in housekeeper, was with us. We hid sometimes from Mabel in the hall closet behind the vacuum cleaner, where we sat on the Ball jars full of pickles. And shamelessly we let her worry about where we were. But Mabel could wiggle her left ear and she spoke English. (Dora—the housekeeper between Agnes and Mabel—had been "*buena*," but we never got much further than that.) And Mabel did not leave our employ when a burglar stole something from every room of our house,



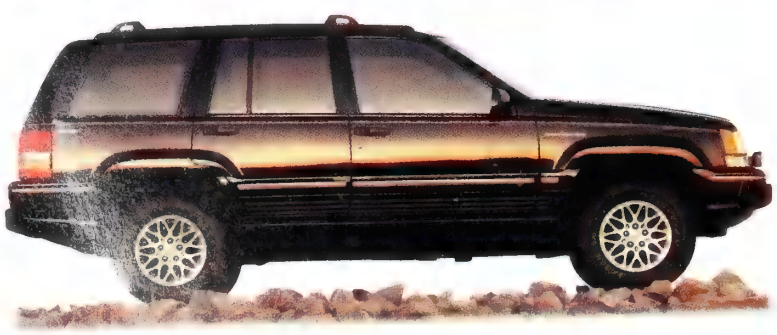
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including the bedroom where she was sleeping at the time.

The burglary was not much of a financial setback. The car didn't start for the burglar, either. But soon after, Daddy started his own business during his off-hours. He had just been "promoted" to a job he disliked at the station downtown; there he watched indoor gauges and turned knobs instead of fighting fires. We girls suspected it had something to do with his wounded arm.

The arm that had built our barbecue, our patio, the arm that planted trees and dug wells and repaired washing machines, was after all, technically disabled. But his new business—using the skills of a fire fighter—was high-pressure cleaning and spraying, and it got him back outdoors where the action was. Still, he began to drink.

He and Mom continued to enjoy life, though, and Janny and I were always part of it. As a family we fished, swam, water-skied, camped and sailed. When they gave a neighborhood luau, we dressed the part and learned to weave birds and hats from palm fronds. We helped take the doors off the bedrooms to use as tables on the ground, which we then covered with banana leaves, and we helped dig the roasting pit for the wild boar their friends had killed in the Everglades. More than anything, they taught us to give fully to the task at hand and to enjoy both play and work.

I'll always remember riding the boom of a friend's sailboat through raised bridges, my freckled skin turned golden by the sunset

After the luau, Mom turned her attention to the inside of the house and decided it was time to bestow some style on it. She did everything in the front rooms at once. She had never considered white to be practical, but she covered our new modern furniture in a white fabric with abstract blue, purple and fuchsia designs. She hung matching wallpaper on one wall and matching draperies on the windows. She sketched and my father made a kidney-shaped, glass-topped coffee table with curvy black legs underneath and gold screw caps on top. Mom's decorating made us famous on Fifty-second Court and the neighbors forgave my father for having a turquoise truck in the driveway.

But as Janny and I grew older, the house seemed to grow smaller—too small to conceal the shouting and the anger of our parents. My father's drinking had grown worse. They fought over money and hours unaccounted for. He seemed intent on marring their success and happiness, and eventually my mother began to doubt their achievements.

She suddenly perceived the street out front, which had never drained properly, as a health hazard. She no longer noticed the gracefully curving sidewalks to the left, but only the barrier wall to the right that shielded us from the backs of the stores. Directly across the street, the Colemans closed in their porte cochere and air-conditioned their house. The landscape was changing before her eyes and she didn't like it.

And then the huge banyan tree in the backyard could be ignored no longer; it had to come down. I remember my father working wordlessly under the roaring drone of the power saw. He stole glances at Janny and me while we stacked the logs, as if he was taking one last look.

Light flooded into the back of the house and rearranged the shadows. We found ourselves turning around unexpectedly, looking for our bearings. The beautiful white furniture in my parents' bedroom had turned yellow, only we hadn't been able to tell before. The draperies were faded. Everything looked unfamiliar. And in the middle of our backyard lay a gaping sandy pit filled with roots and leafy debris.

The marriage ended. My mother, my sister and I moved to Philadelphia and lived in an apartment before we girls left for college and started lives of our own.

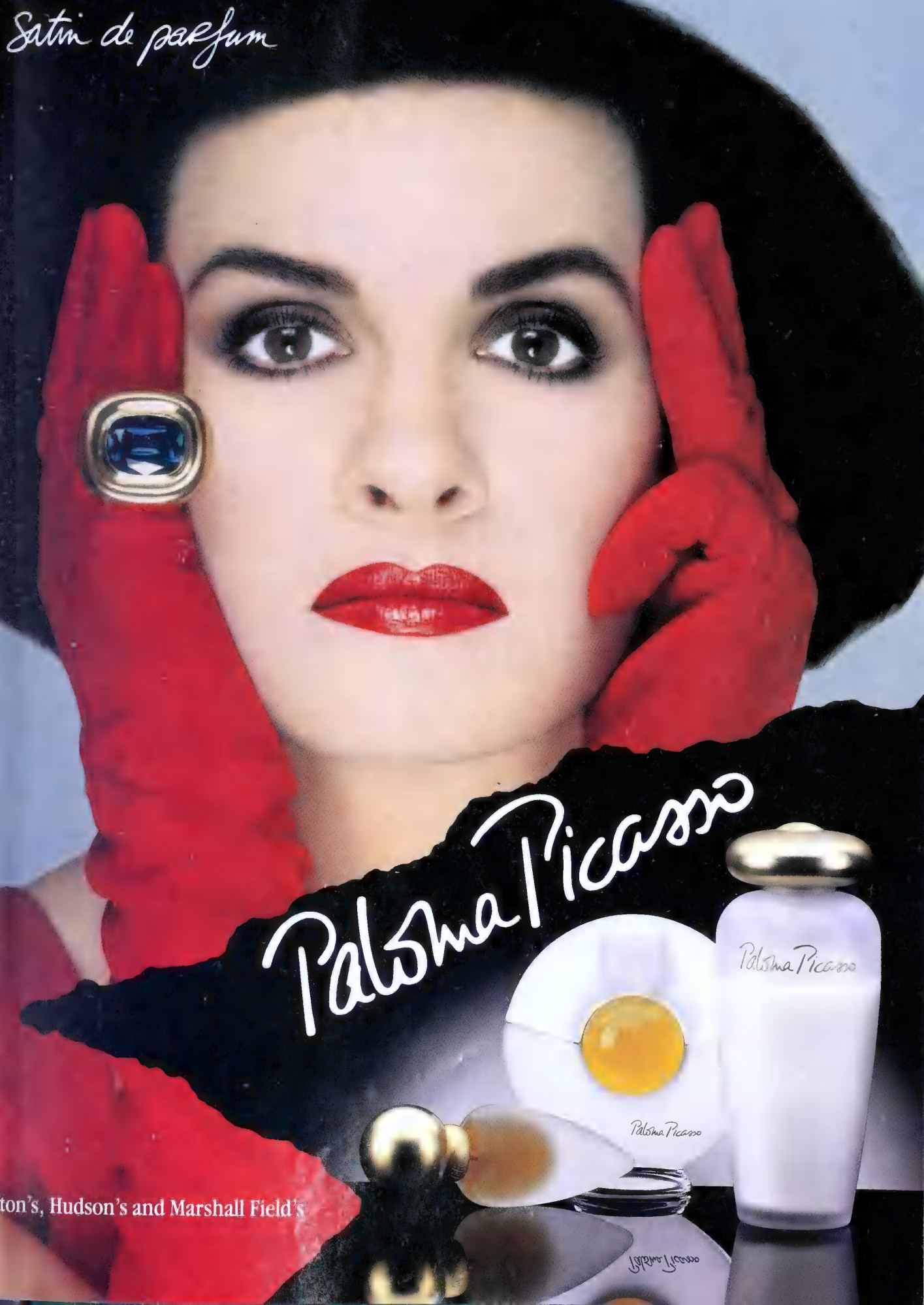
Our memories of Florida are less painful than our parents'. I'll always remember parading our dolls around the block in a string of cardboard boxes, decorated like floats with toy umbrellas and hibiscus flowers picked from the bushes. I'll remember returning from Andros Island, riding the boom of a friend's sailboat through raised bridges, my white, freckled skin miraculously turned golden by the sunset. I'll remember swimming in the coral rock caves at the Venetian Pool in Coral Gables, and being kissed in the porte cochere.

Until it was no longer possible, our parents had sheltered us from bitterness and defeat. They did not make their pain our pain. We grew up happy, strong and ready to flower like the royal poinciana out front.

With the exception of a few years in Indiana, my husband and I have raised our family in the Northeast. I don't recall talking very much to my children about living in Florida, but my newly married daughter wants to try it. Her husband has fond memories of the ocean, warm tropical air, boats and game fish. It's a logical choice. Even with their combined incomes, they can't afford living in the Northeast. They have bought their first home in Cape Coral. It's not large, but they have three bedrooms and a nice lanai. They are busy planting citrus trees on a lot devoid of vegetation more than six inches high. "It's not the same down here," she wails in a letter. "When you plant, you have to put in the dirt, too! All they have is sand! And watch out for the fire ants!"

I don't mention how similar their dreams are to those of her grandparents. For what are we without our dreams? And if they pursue them with energy and joie de vivre, even if those dreams never fully materialize, good things will come of them. ■

Jacquelin C. Devlin was a reporter then a feature editor at The Asbury Park Press *in New Jersey until 1988. She is currently working on a romance novel set in the Far East. She and her husband live in Madison, Connecticut.*


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The call of the West was one of several themes sounded at the recent High Point market

EDITORS: DARA CAPONIGRO AND LISA HEARST ESPY



Western wear: Stone-washed denim slipcovers a child's club chair. Chair, $400; cover, $225. From Lee Industries: 704–464–8318.



An unexpected curve gives an armchair a contemporary twist. Order curve on left or right, $1,500. From Swaim: 919–885–6131.



Shaker is still going strong. The latest: a ladder-back classic topped with a shawl rail, $575. From Pennsylvania House: 800–782–9663.



By way of Santa Fe: a TV cabinet with hand-painted zigzags and a worn blue-painted interior, $2,129. From Habersham Plantation: 800–241–0716.



The Scandinavian influence is reflected in a vanity from the European Themes collection by Drexel Heritage, $855. 800–447–4700.



Neo-Chippendale chair is made of heavy gauge steel and has a leather seat, $61 From Design Institut America, Inc. (DIA): 812–482–4632.



Buffalo check cotton rusticates a ratchet settee with arms that lower to seat level, $2,200. From Milling Road: 919–885–1800.



The sleek barrel chair is lined in brow leather, backed in blond veneer. Also ir cherry, maple or ful upholstered, $1,636. From Bernhardt: 800–345–9875.

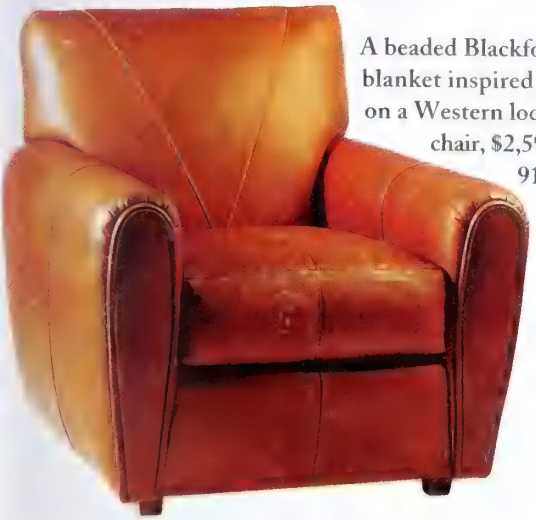
Leather was lavished on furnishings this year. Here, it covers a curvy chest of drawers that has a slide-out shelf topped with copper, $3,700. From Henredon: 800–444–3682.



A star-topped table is crafted of hand-forged iron with a rust-look finish, $165. From The Naturalist: 800–344–7244.

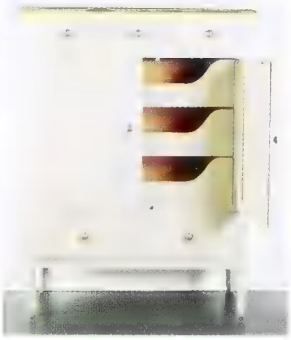


A beaded Blackfoot Indian blanket inspired the top-stitching on a Western lodge-style leather chair, $2,597. From Pearson: 919–882–8135.





Shooting stars fly from a convex mirror with antique gold finish, $565. From Carvers' Guild: 508–448–3063.



Keep your linens and bedding in a quilter's cupboard from the Country Inns and Back Roads collection. The bottom drawers are lined with cedar, $1,860. From Thomasville: 800–225–0265.

A mahogany "handkerchief" table, modeled on an unusual George III piece, has drop-leaf corners that raise to form a larger square, $1,488. From Baker: 616–361–7321.



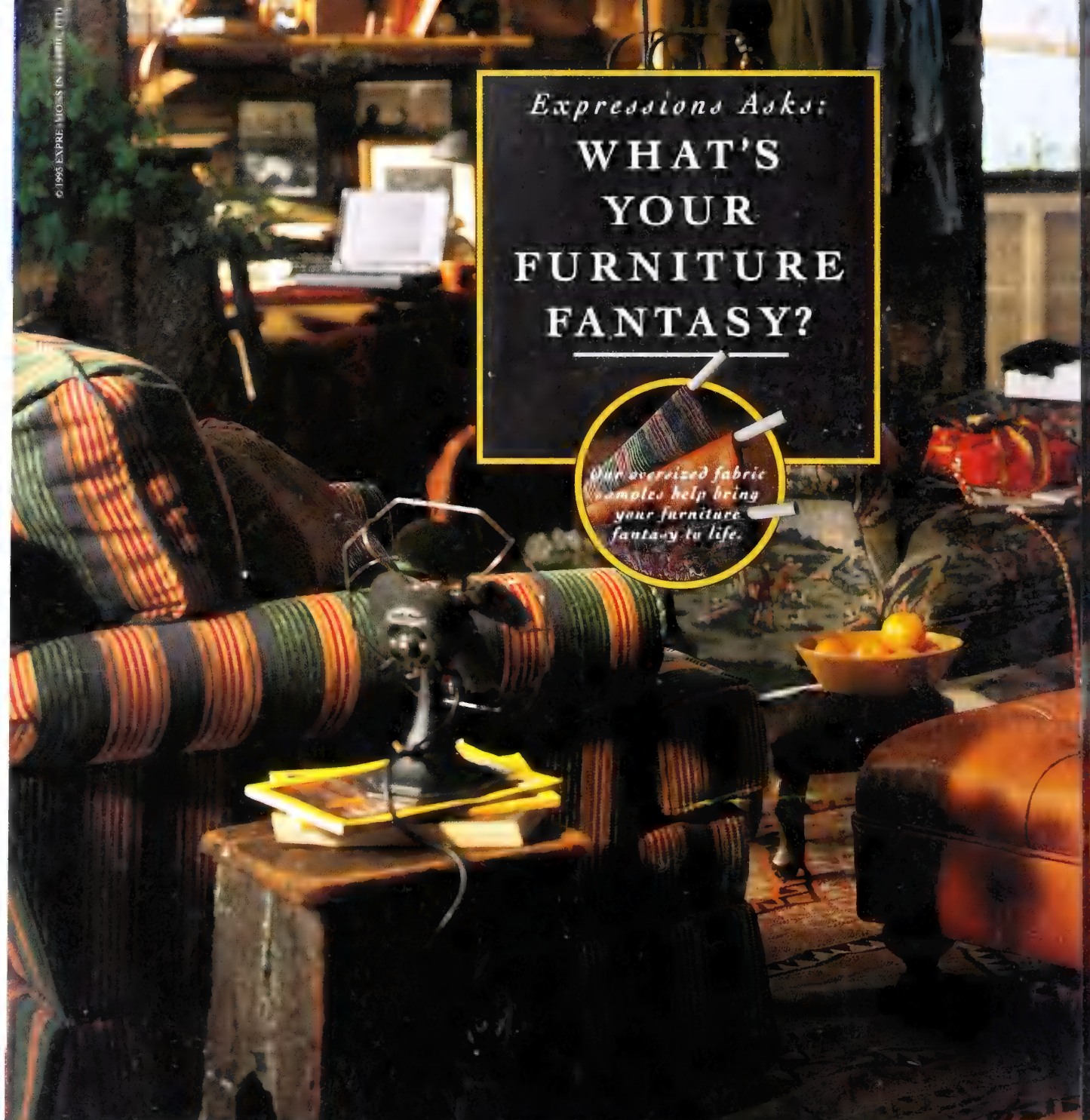
When in High Point...

For a calming counterpoint to the gridlock of trends at the North Carolina furniture market, some showroom visitors take a detour to the High Point Museum. The museum displays representative pieces of furniture made in High Point, the center of American furniture manufacturing. A 1786 house, operated by the High Point Historical Society, is restored and open to the public (weekends and by appointment), along with a working blacksmith's shop and weaving house.



It looks like a coromandel screen, but this corner cabinet stores electronic equipment and more, $9,875. From Baker: 616–361–7321.

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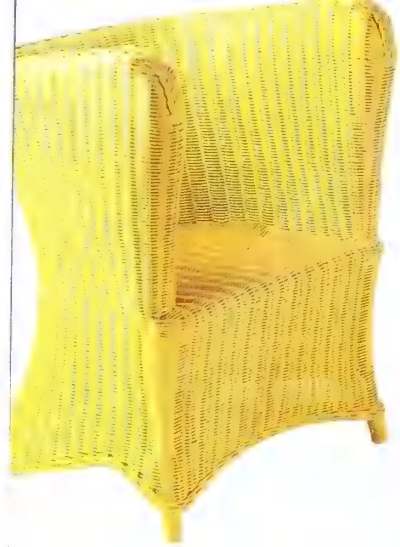
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Intriguing shape and bold color make this rattan tub chair stand out, $299. From Cat Walk: 415–255–1321.



A bench is a welcoming addition to a hall or entry. The mahogany piece with a hunting dog motif is from Harden's Tapestry Collection, $1,245: 315–245–1000.



Defy digital with a beautifully crafted grandfather clock in Riverwood cherry finish, $3,113. Part of the Old Salem Collection by Bob Timberlake. From Sligh: 616–392–7101.

The Prairie dining table from Lane's Big Sky Country collection has a Bunyanesque heft to it, $1,560: 804–369–5641.





A clover-leaf top and rope-turned legs add charm to a table from the European Themes Collection, $600. From Drexel Heritage: 800–447–4700.



Slipcovers—lately loose and wrinkled—are starting to turn more tailored. Armchair, $500; cover, $215. From Mitchell Gold's Designline: 704–635–0081.



Bold cowhide-print cushions and a twiggy frame evoke the Wild West on a chair from the American Country West Collection, $1,339. From Lexington Furniture: 800–544–4694.

For more details, see Reader Information

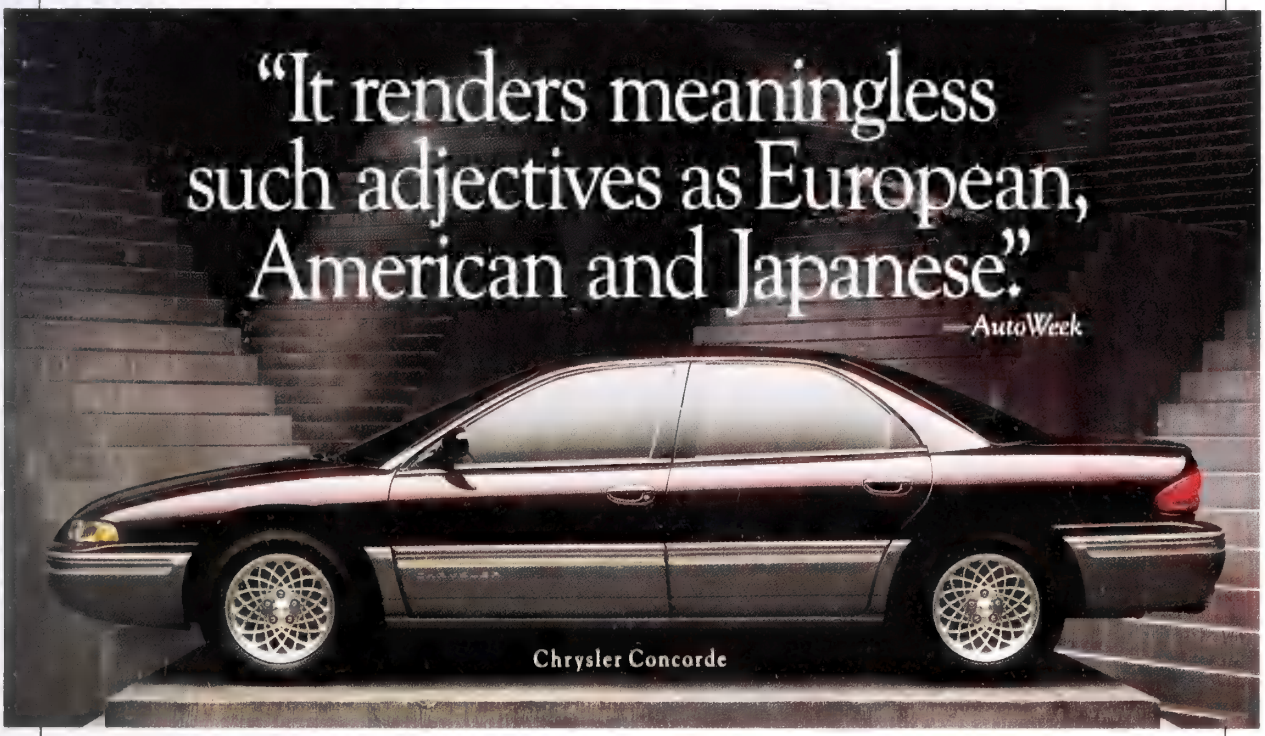


Bring home Anglo-Indian romance with an octagonal marquetry table incorporating six different woods, $3,100. From John Widdicomb: 616–459–7173.



Biedermeier interpreted for today: a graceful maple twin bed, $1,250. From Timeless Design: 206–728–6255.

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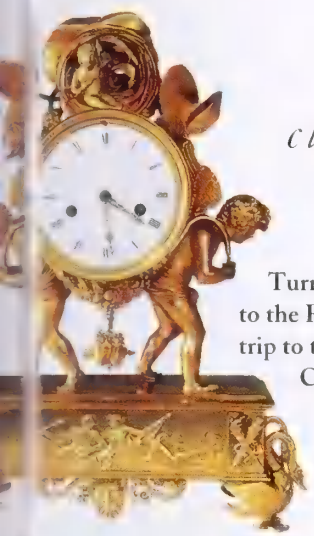
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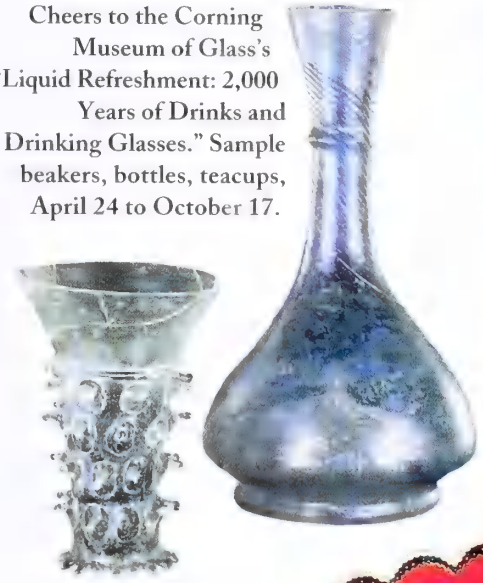


What fashion plates are putting on their tables: Royal Worcester's Purple Vine, a reissue of a company classic that first made the rounds in 1815. Call: 609–866–2900.



laking print news: Manuel Canovas's "Africa" fabric overed a sofa and walls and n first prize at the Biennale s Editeurs de la Decoration at Paris's Grand Palais. Through designers. Call: 212–752–9588.

Cheers to the Corning Museum of Glass's "Liquid Refreshment: 2,000 Years of Drinks and Drinking Glasses." Sample beakers, bottles, teacups, April 24 to October 17.



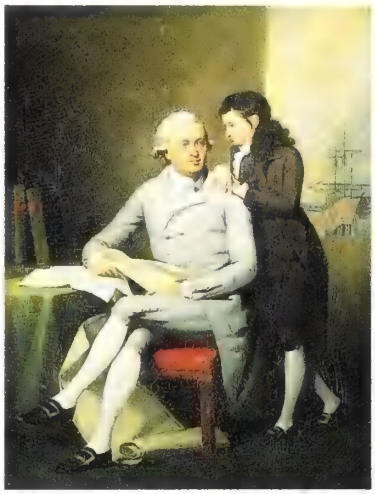


A new source for painted country furniture: Campagne, in Far Hills, N.J. Barbara Pershyn stocks antiques culled from New England that she brushes with rich color. Call: 908–234–9035.

Set designer Tony Walton's fan nods to his work on the 1992 American Ballet Theatre production of the Russian folk tale 'eter and the Wolf. More than 100 fans—Walton's as well as those by Michael Graves, Charles Gwathmey and Karl Lagerfeld—will be auctioned at Tiffany & Co. on April 20.

For more details, see Reader Information







Museum treasures include (FAR LEFT) John Trumbull's *Jeremiah Wadsworth and his son Daniel*. LEFT: The Morgan Great Hall, built in 1912. CENTER LEFT: A 17th-century chair from the Wallace Nutting collection. CENTER RIGHT: One of a group of Hadley chests in a special exhibition on view until April 4. BOTTOM: The Museum's Gothic Revival Wadsworth Building of 1842 designed by Ithiel Town and Alexander Jackson Davis.

Modestly marvelous





Tired of museum crowds? Try one of our finest mid-sized museums, the 150-year-old Wadsworth Atheneum in Hartford, Connecticut

BY WILLIAM IRVINE

Some museum-goers are only interested in blockbuster shows at major institutions—events such as this winter's Matisse retrospective, which generated round-the-block lines at New York's Museum of Modern Art by 9:30 each morning, joined by legions of ticket scalpers at the curb. But art lovers should also consider a more civilized alternative. They can also find paintings and sculpture and decorative arts at the country's fine small and mid-sized museums—and they won't have to buy tickets ahead of time or endure long lines to enjoy some choice collections. They will have more elbow room in the galleries, too.

One of the finest mid-sized museums in the United States is the Wadsworth Atheneum in Hartford, Connecticut. Founded in 1842 by Daniel Wadsworth, the Atheneum, having just celebrated its 150th birthday, is America's oldest public fine arts museum in continuous operation. Adhering to a rigorous tradition of connoisseurship, this august institution has only improved with age.



Although considerably more modest in the size of its holdings than its younger cousins, the titanic Metropolitan Museum of Art in New York and Museum of Fine Arts in Boston (each of which would take a footsore week to explore), the Atheneum has important collections of paintings and decorative arts that rival theirs in every other respect. Small and well edited, the Atheneum is a curator's dream.

Hartford, once the center of farming and trade for the prosperous Connecticut River Valley, saw a cultural flowering in the early 19th century. It was a city that had become rich and aspired to become a place of culture and sophistication as well. A new interest in Greek and Roman culture characterized the taste of the time, and the Hartford city fathers envisioned an urban cultural center modeled after those of >



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Although smaller than its titanic cousins, the Metropolitan Museum of Art and Boston's Museum of Fine Arts, the Atheneum rivals them in every respect

Ancient Greece and Rome. This notion simultaneously captured the fancy of numerous provincial eastern cities in the United States in the first decades of the century. Soon Atheneums (from the Greek word for center of learning) were sprouting all over New England, with collections of paintings, natural history specimens, and books.

Hartford was fortunate in having as residents the beneficent Wadsworth family. Through his friendship with George Washington, Jeremiah Wadsworth, the patriarch, was appointed commissary-general to the Continental Army and French forces in America during the Revolutionary War. He became the richest man in Hartford. Jeremiah's son, Daniel Wadsworth (1771–1848), was a frail boy with an enthusiasm for fine art, an avocation his father was only too pleased to indulge. Daniel became a painter as well as a collector and patron of American artists. Jeremiah commissioned John Trumbull to paint a double portrait of himself and his son which is still in the Atheneum's collection. Daniel married Trumbull's niece and met many of the important American artists of his time, befriending the painter Thomas Cole, from whom he commissioned a series of landscapes in 1826. He also persuaded Cole to take on as an apprentice the 17-year-old Frederic Church, who would become one of the masters of the Hudson River School of landscape artists. Painters would gather in nearby Avon at Daniel's villa, Monte Video, said to be the first Gothic Revival house in New England.

Daniel Wadsworth assembled a significant group of paintings in his lifetime. He and his wife, Faith, were childless, and shortly after his seventieth birthday in 1841, Daniel announced his plan to donate the site of the Wadsworths' ancestral home on Main Street for a building that would not only contain his art collection but could also shelter a number of local institutions, among them the Connecticut Historical Society and the Natural History Society. Hartford was to have its Atheneum.

The original museum occupied the earliest of five buildings that make up the Atheneum complex today. (The Wadsworth mansion that formerly occupied the lot was moved down the street and eventually torn down in 1887.) Known as the Wadsworth building, the elegant Gothic Revival fortress of cream-colored granite was designed by New York architects Ithiel Town and Alexander Jackson Davis. The museum's later additions were prudently planned to form a square around the central courtyard.

The Atheneum's collections have been compiled with the same foresight. Within the complex are some 50,000 works, among them several fine and diverse collections: American paintings and decorative arts; French and American Impressionist paintings; Renaissance and Baroque paintings; and an important collection of Sèvres and Meissen porcelain, the latter housed in a glorious new gallery built in time for the Atheneum's 150th anniversary celebrations last year. There is also the Matrix Gallery, a space devoted to exhibiting the work of emerging artists. The spectacular Morgan Great Hall, whose entrance is guarded by a pair of 300 B.C. marble rampant lions, contains several American treasures; particularly notable is a series of large historical paintings by John Trumbull depicting scenes from the American Revolution, as well Benjamin West's *Una and the Lion.*

Visitors will also find such modern works as the lovely *Soap Bubble Set* by Joseph Cornell. The Wadsworth Atheneum has owned it since 1938; they were the first museum to collect his work. Conceptual artist Sol LeWitt has installed a series of five serene color wash drawings, executed right on the walls of two large rooms. Duane Hanson's big fat *Sunbather* will certainly startle you. And of course you won't want to miss the museum's comprehensive group of paintings of the Hudson River School, one of the best in the country.

The director from 1927 to 1944, A. Everett "Chick" Austin, Jr., was responsible for much of the museum's splendor. He oversaw the Atheneum during one of the most vibrant periods of artistic ferment in this century. The composer Virgil Thomson called Austin "a whole cultural movement in one man." After graduate study at Harvard's Fogg Art Museum, Austin hit the ground running at the Atheneum: He purchased a Caravaggio, the first for an American museum. He curated this country's first comprehensive Picasso retrospective, in 1934. Under Austin's directorship the Atheneum hosted the world premiere of the opera *Four Saints in Three Acts,* with words by Gertrude Stein and music by Virgil Thomson. The museum sponsored George Balanchine's emigration to America, and held the first exhibition of Italian baroque painting in the United States, in 1930. Lavish parties abounded in Hartford during the Austin years, among the most memorable of which was the museum's Paper Ball of 1936, with some of the guests' costumes designed by artists, including Alexander Calder and Pavel Tchelitchew.

But the Wadsworth Atheneum might not have even survived the 19th century had it not been for two loyal patrons, the Colt and Morgan families.

Colonel Samuel Colt (1814–62), a Hartford native, was the inventor of the revolver. Upon Colt's death, his wife, Elizabeth Hart Jarvis Colt, became one of the richest women in America. Mrs. Colt had interests other than firearms. One of this country's first woman arts patrons, >



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The Atheneum's Wallace Nutting Collection—more than a thousand objects—includes the largest holding of 17th-century furniture in America

he collected paintings by Frederic Church and Albert ierstadt, and on her death in 1905 she left her collection of 00 objects to the Wadsworth Atheneum, along with the ioney to build a wing to house an "Elizabeth Hart Jarvis olt Gallery." The Atheneum's 1910 Colt Memorial was esigned in the English Tudor style by New York architect enjamin Wistar Morris.

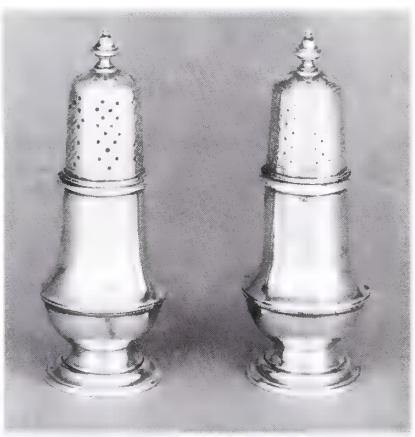
It was the gifts of the Morgan family that secured the Vadsworth Atheneum's international reputation. While iany people associate the Morgan name with the world of igh finance in New York and London, the family riginally came from New England, where it traced its roots o the early 17th century. J. Pierpont (J.P.) Morgan 1837–1913) built the family fortune into an enormous nancial empire, founding U.S. Steel in 1901, eventually a illion-dollar company. Morgan's passion was for European rt and culture, and he amassed a collection of European ecorative arts that was unrivaled in the United States. Iorgan lived in New York City for most of his life but had trong ties with Hartford, his birthplace. In 1907 Morgan resented the Wadsworth Atheneum an offer to build a ew wing—a monument to his father, Junius—on land he wned adjacent to the Atheneum. Designed by Benjamin Vistar Morris at the same time as the Colt Memorial, of ink Tennessee marble in the Renaissance Revival style, the Iemorial contained 21 galleries and effectively tripled the theneum's exhibition space. The front section opened in 910, but the Memorial was not completed until 1915.

J.P. Morgan died in Rome and was buried in Hartford. The theneum learned that it was the recipient of some 1,325 of Iorgan's objects, ranging from Meissen and Sèvres porcelain o ivory, Roman bronzes and an exquisite silver-gilt-mounted autilus shell from Nuremberg in the form of a snail.

The Atheneum's other great collection, American furniture of the 17th and 18th centuries, came from Wallace Nutting—minister, photographer, writer, antiquarian and collector. Between 1915 and 1926, Wallace Nutting wrote some twenty books, and his greatest work was the seminal and renowned *Furniture Treasury*, a pioneering reference work of photographs showing all forms of American furniture; the book is still in print 65 years later.

Nutting's antique American furniture, something that museums in this country had no interest in when he was amassing it in the 1920s, would grow to more than 1,000 objects—including 325 early ironware pieces; 35 chests of drawers from the 17th and 18th centuries; 71 chairs of all varieties. J.P. Morgan, Jr., purchased Nutting's collection and gave it to the museum in 1926 and it is now on view in the museum's Avery Memorial building. Highlights include the earliest documented American communion table (1650–80), which was used in the First Church of Sudbury, Massachusetts. There is also an elaborately carved court cupboard (1665) from the Plymouth Colony, and a collection of painted and carved 18th-century Hadley chests. The rest of the museum world has caught up with Nutting and the Atheneum—everyone proudly displays American furniture these days—but none surpasses this collection. The Atheneum has the largest holding of 17th-century furniture in America—yet another reason to visit this extraordinary museum. ■

The Wadsworth Atheneum, 600 Main Street, Hartford, CT 06103 is open Tuesday through Sunday, 11:00 A.M.–5:00 P.M. Recorded announcement: 203-247-9111. Admission: $3; students and seniors: $1.50. Members and children under 13: free. The traveling exhibition, "Hadley Chests," will be on view at the Atheneum through April 4. The museum's restaurant is worth a special trip.



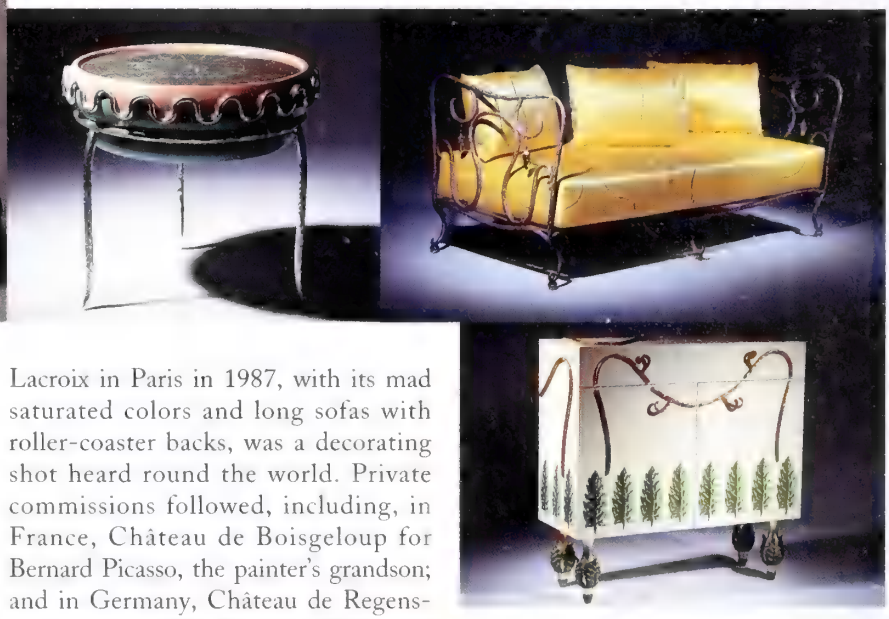


This rare pair of condiment casters (NEAR RIGHT) **was commissioned by Mrs. Rebeccah Townsend from Boston silversmith Jacob Hurd (1702–58). Predecessors of modern salt and pepper shakers, condiment casters were usually made in sets of three for pepper, dry mustard and sugar.** FAR RIGHT: **Silver teapot by Charles Barnett c. 1830 with griffin spout.**

The provocateurs

The French designers Garouste and Bonetti dance on the cutting edge before a world of admirers





BY CHRISTOPHER PETKANAS

In jittery times of uncertainty, observes Mattia Bonetti, the wordly Swiss-born half of the hyper-productive Garouste and Bonetti design team, people take cover in traditional styles, from the clothes they wear to the sofas they sit on. But he and his serene French partner Elizabeth Garouste take the opposite view. "Especially in a climate of doubt and transition, you must propose and be susceptible to change," he says.

Their new eleven-piece Sicily furniture collection, on view at New York's Neotu Gallery from March 18 to April 20, splices fresh change into the anecdotal and frequently sardonic style the pair has forged since they began collaborating in 1980. Back then, their "neo-Barbarian" look, typified by a chair of pony skin lashed with thongs to a battered iron frame, launched a witty and sophisticated primitivism in home design—an influence still felt. The giddy couture salon they concocted for Christian Lacroix in Paris in 1987, with its mad saturated colors and long sofas with roller-coaster backs, was a decorating shot heard round the world. Private commissions followed, including, in France, Château de Boisgeloup for Bernard Picasso, the painter's grandson; and in Germany, Château de Regensburg for the antic Princess Gloria von Thurn und Taxis.

In the Sicily collection, organic forms are packed with graceful movement. One technique of decorating surfaces borrows from the 18th-century Venetian tradition of *lacca povera*. Instead of cutting and pasting engravings onto their designs, however, Garouste and Bonetti use stylized acanthus leaves churned out by a photocopying machine. Colors, like those of the packaging they designed for Nina Ricci cosmetics, are scooped out from the sorbet freezer: mandarin, pistachio, lemon and kiwi.

"This time it's color for the sake of color," says Garouste. "We've always worked in wrought iron. But before it was patinated to look like bronze; now we're applying paint and not trying to fool anyone." Also new is the number of artisans called in to contribute to each piece. The banquette requires an upholsterer, embroiderer, painter, silverer, as well as bronze and iron craftsmen.

Interestingly, Bonetti does not recommend a total, rugs-to-lamps G & B look. "One piece is bound to go with what you already have," he says. ■

Mattia Bonetti and Elizabeth Garouste (TOP LEFT) **and their armoire with gilded-iron cutouts.** CLOCKWISE FROM CENTER: **Wrought-iron drum table; banquette with silver-embroidered silk; hand-painted cabinet decorated with color photocopies.**


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Steps to a great garden

Garden design partners Joe Eck and Wayne Winterrowd tell you how to find the right designer and how to be a creative client

A while ago we did a garden design for a woman who met us on our first visit, right on the doorstep, with her prejudices. "There are four things I *don't* like. I don't like tufty grasses in flower beds, I don't like chartreuse bushes and bonsai-looking things, and the fourth thing I don't like has slipped my mind for the moment, but I will think of it...Oh, I *don't* like formal effects, clipped boxwood and such. They are simply not me. So mind you, don't put *any* of that in, whatever you do."

Daunting as such firmness might seem to some people, it is a great help to a landscape designer. In part because of our client's initial bluntness, our relationship with her was a deeply satisfying give-and-take, creating respect on both sides *and* a beautiful garden.

For most designers, the majority of projects turn out that way, and a few guidelines for prospective clients can help achieve that success. We offer them knowing that the happiest relationships between landscape designer and client—like a marriage or a love affair—depend on a hundred factors that could never be reduced to a set of rules.

1. DEFINE YOUR OWN IDEA OF A PERFECT GARDEN

Before interviewing a designer, try to determine—on your own—what you want to achieve, and especially what is bothering you about your property. Isolate your preferences and prejudices under headings of "Like" and "Don't Like". Save magazine photographs and put markers in garden books. All the information you give will help a designer visualize a scheme that reflects your own taste and garden style. We once had clients who said simply, "We want Bodnant." Although that famous Welsh garden is grand in scale and the rhododendrons have reached impressive maturity, the comment was still a help. We knew what they liked.

2. SEE A PROSPECTIVE DESIGNER'S WORK

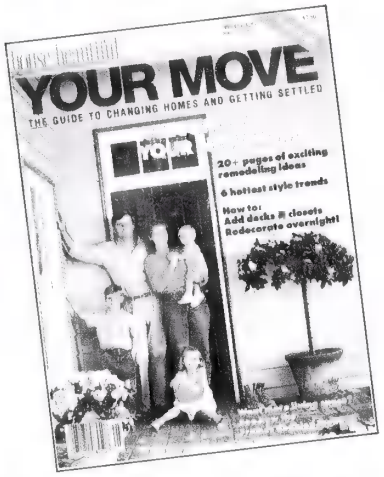
A portfolio of projects is fine, but it is even better to see living achievements. Bear in mind that good designers are adept at modifying their own preferences to suit their clients (they would not continue to be in business otherwise) but that they are still artists with their own idiosyncratic visions of what a garden should be. Look for a designer whose tastes are in accord with what you want to see outside your kitchen window. Also ask for a list of clients you can talk to. You will, of course, be given the names of those whose gardens are raging successes, but talking with past clients is still the best way to decide whether a designer's taste and personality will suit you.



3. KNOW THE RANGE OF SERVICES YOUR DESIGNER CAN OFFER

Some designers provide only the plans for the garden; the execution is up to you. Others prefer to be involved from the first rough draft down to the final wood chip, often working with their own crews. Some designers will offer detailed site plans and elevations. Others provide only a quick sketch, offering instead oral or written concepts and plant lists as a way of putting most of the client's money into the garden itself and not into fancy paperwork. Some designers remain involved with a project long after the installation is completed, through follow-up visits or by putting their own maintenance crews at your disposal for a day rate, a monthly fee or a seasonal >

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contract. Others complete their work and then hand over to you full responsibility for its future.

Also learn at the start how a designer is paid. Some work for an hourly fee while others prefer a contract or percentage commission. The way you pay a designer will influence how you make use of his time. For example, a designer may not stop the meter to hear how your child is doing in college.

4. BE PREPARED TO BE INVOLVED

Most designers would agree that the more active the client is in planning a garden, the more successful the project will be. Be prepared, therefore, for a series of questions that may seem rather personal. Are your pets well behaved? How do you get along with your neighbors? Do you prefer air-dried or machine-dried towels? What do you do with your kitchen garbage? Such questions secure information necessary to create a garden that fits the way you live. It is always better to anticipate needs from the beginning—for a fenced pet yard, some heavy screening to the east, a drying yard or compost area.

Few designers, however, will welcome endless agonizing over whether this shade of pink goes with that shade of blue. You may have to give up some control over your garden in exchange for the expertise a designer offers you.

5. DETERMINE HOW MUCH TIME YOU CAN DEVOTE TO MAINTENANCE

The way a garden is designed is radically influenced by the amount of time that will be spent on maintaining it. The best maintenance is provided by clients who are keen gardeners, or who become keen gardeners as they watch their plants develop. But be honest about yourself. If you hate digging in the dirt, if you would rather play tennis than settle down to a good weeding, if what you really want is a garden that will ask little of you except admiration, then your garden will reflect not only its initial cost but also a permanent financial commitment to maintaining it.

6. DECIDE ON A REALISTIC BUDGET

This is the touchiest subject you and your designer will ever have to discuss, but a great deal of time—and possibly some embarrassment—will be saved if you are clear from the start. It's no good considering mature olive trees or bearing-age apples at $2,000 each if you are going to need twenty and your whole budget is $30,000, terrace included.

Landscape designers are always willing to enter into a long-term relationship with clients, and most would say that they do their best work on projects phased over a five- or ten-year period. Strong working relationships are built, and the client is assured of continuing advice about the development of the garden as it matures. If your budget is not equal to your dreams, consider the garden's structure first. Put in its hardscapes: terraces, drives, paths, fences or walls. Work from the outer edges of the property inward, establishing perimeter frames of hedges and trees. Be content, for a time, with a simple lawn where you crave beds rich with perennials.

7. HAVE FAITH

Remember that a garden reaches its fullest beauty over a longer period of time than does a room or a house. Probably the finest houses, the most beautiful rooms, also mature slowly, as patinas develop and treasured objects are added. If your new garden strikes you as complete the minute your designer steps away from it, you may be in for trouble down the line. Rather, the work should look "promising," and you must believe that all that bare ground, that sea of wood chips, will be covered eventually with abundant flowers and foliage.

Finally, if you are thinking of building a new house, or even of remodeling, engage a landscape designer from the start. He or she can save you money by judging whether a graded slope will be pleasing or tortuous, which trees and existing plantings to save, how much topsoil you will need. More important still, a designer can offer advice about where to locate a terrace or pool; how to shape the land so your garden can be put in place without additional expense and effort; and above all, how house and garden can be one pleasing unit and not, as is often sadly the case, one plunked down on the other. ■

Joe Eck and Wayne Winterrowd are partners in the garden design firm, North Hill Associates, in southern Vermont.

For more on how garden designers work, see page 118.

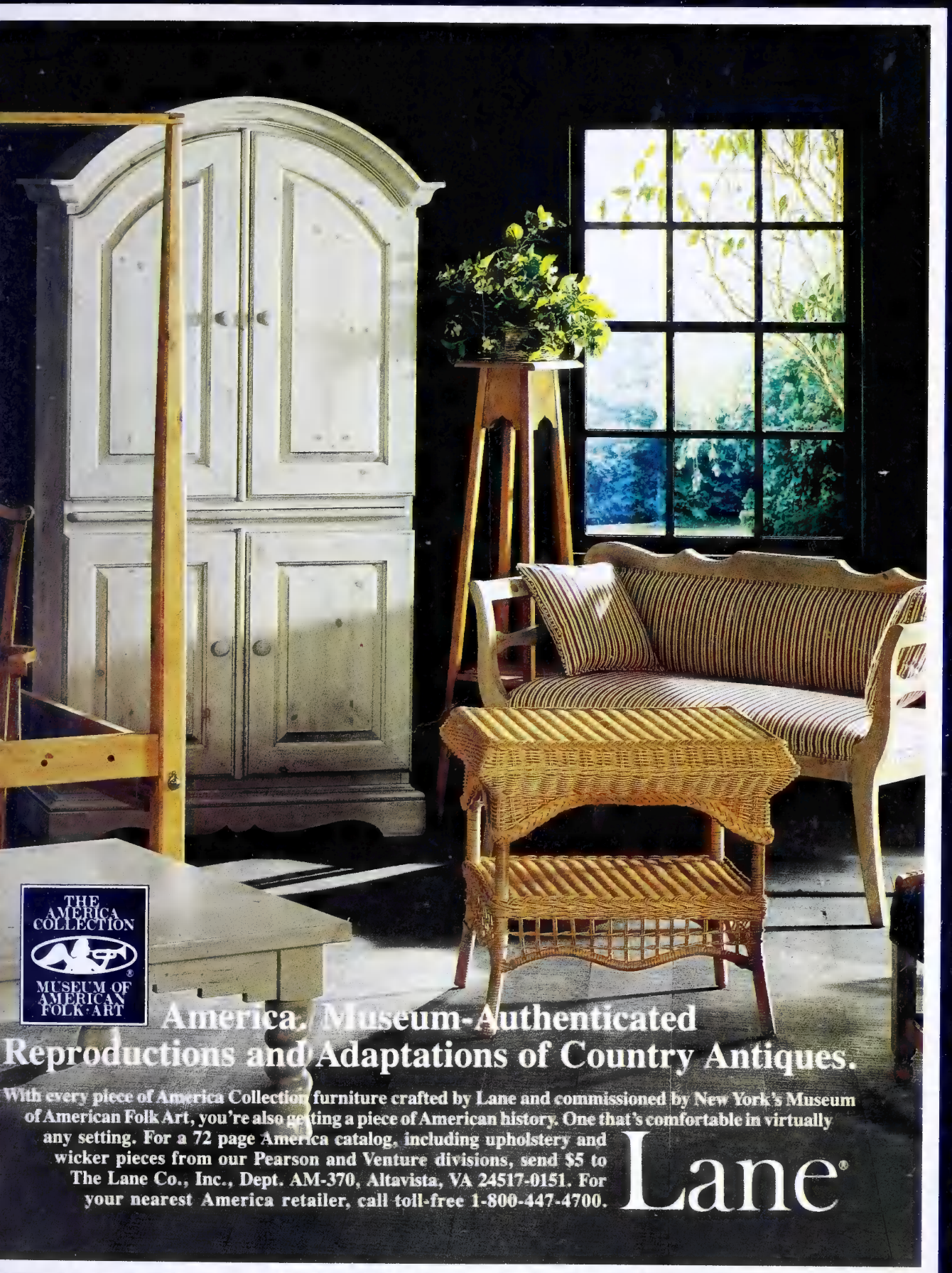


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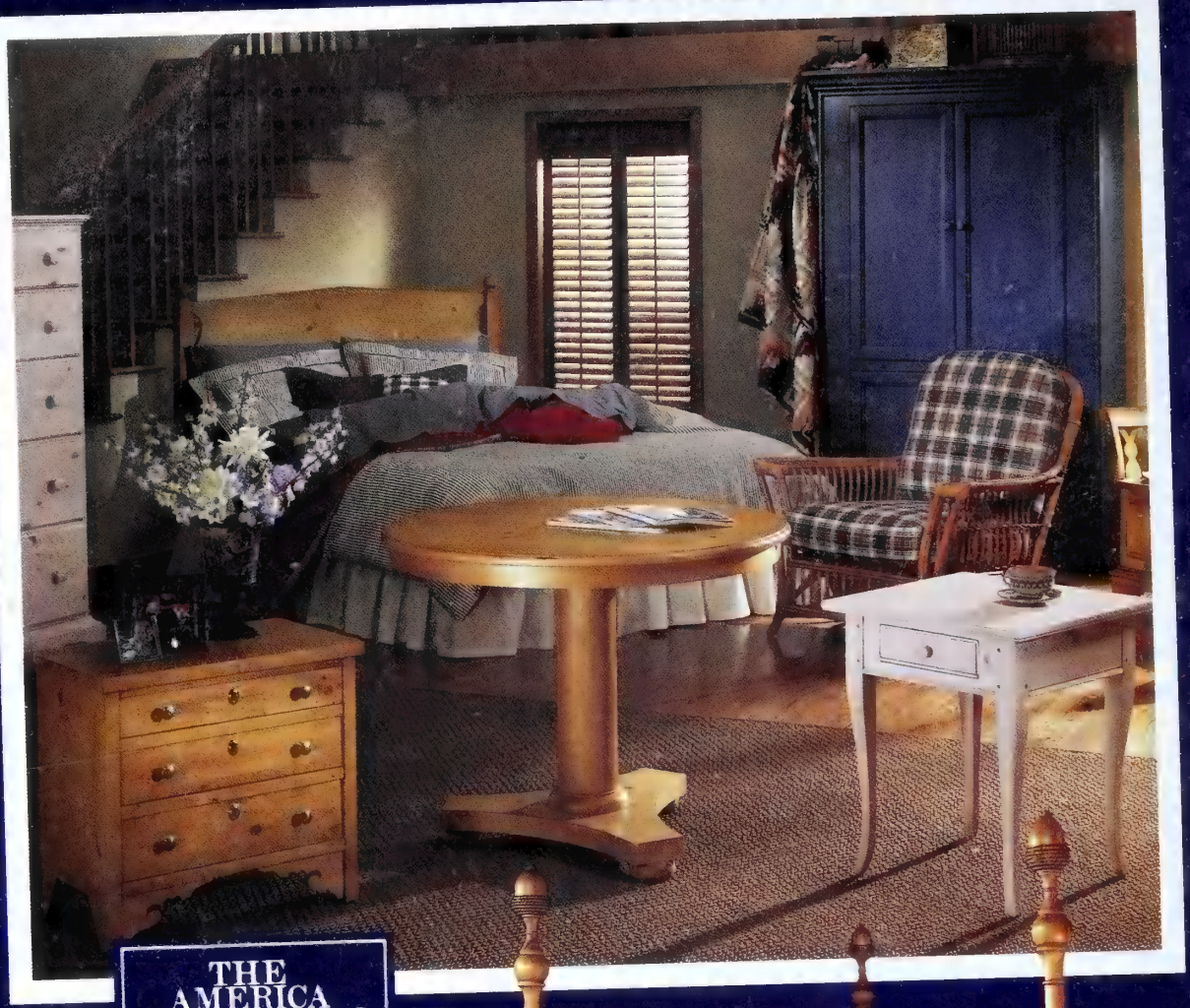




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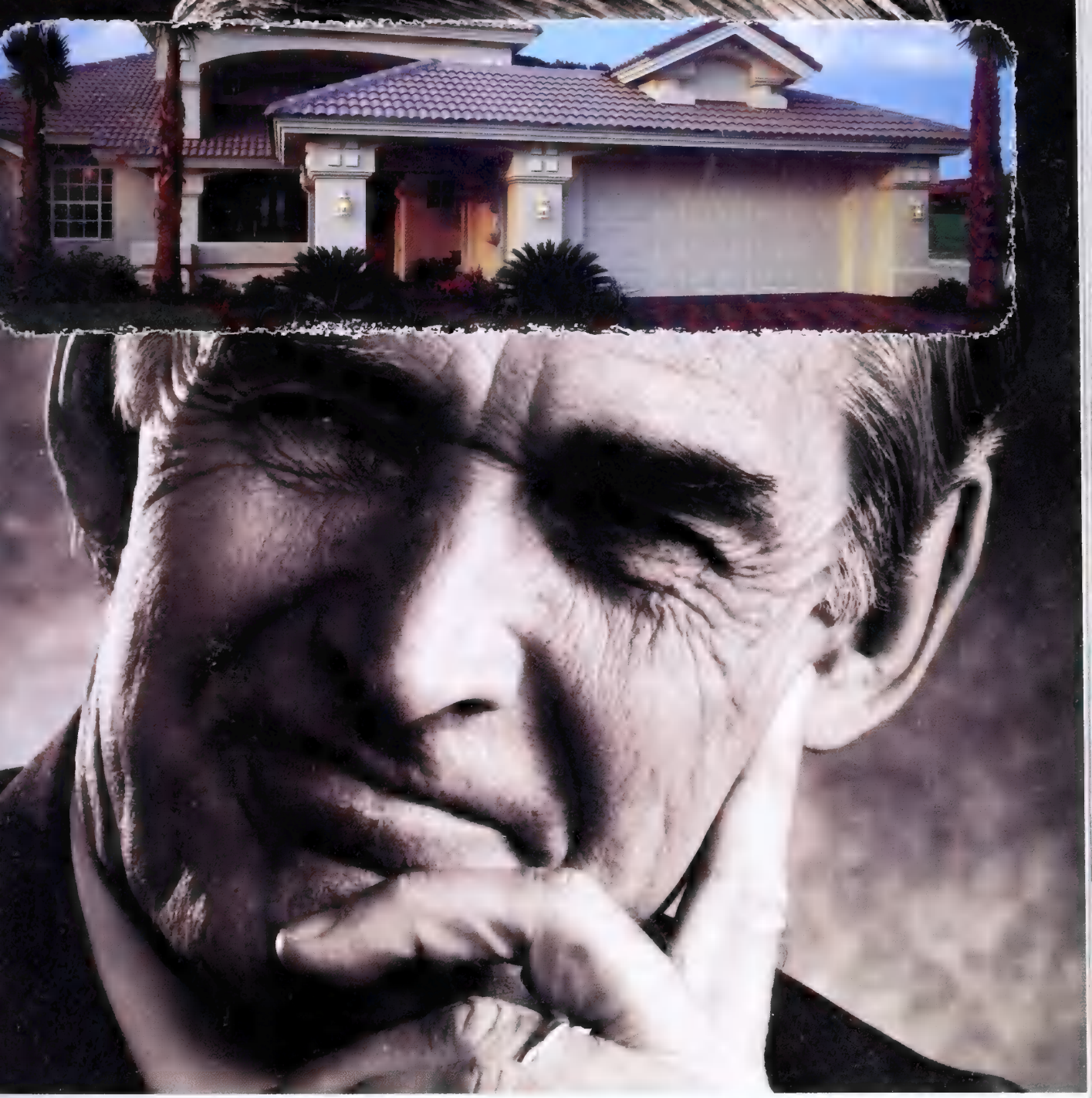
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Souvenirs from Maine islands, CLOCKWISE FROM TOP LEFT: Annuals and sedums in the garden behind Dark Harbor House, Islesboro. Built in 1896 as a summer residence, Dark Harbor House is now an inn. Ferry dock on North Haven. The 1907 lighthouse at the Keepers House, on Isle au Haut. Gate at Shining Sails, a bed and breakfast on Monhegan. Waterfront cottages, North Haven.







Maine havens

A Down East resident addicted to island-hopping close to home tells us about four of her favorites in Penobscot Bay

BY BARBARA DAMROSCH

When it's foggy in Maine, a ferryboat can take you out of sight of land within minutes. Slipping into that gray limbo you will see nothing but water, an occasional seal or buoy, and gulls suddenly dipping into view, until your destination appears—as if by magic—off the bow. On Labor Day last year I stood with my husband, Eliot, on the deck of a mail boat, peering into the fog, watching for the first sight of Monhegan Island and wondering what we would find there. It reminded me of an afternoon when I took my watercolors to the beach to paint some distant islands. The fog kept stealing them away and I had to make them up as I went along.

This is how we always feel about islands, I think. We may know the facts—that they are ancient mountaintops accidentally cut off from shore by water—but we imagine them as mysterious, otherworldly places, perfect escapes when our own worlds are too much with us.

Eliot and I live in a remote part of Maine, but even we woods dwellers have phones and faxes. When we really want to disconnect, we go to an island. Sometimes this means a twenty-minute paddle by kayak to the nearest deserted knob for a picnic and the sunset, but now and again we go farther out into Penobscot Bay, taking a ferry or mail boat (often one and the same) to spend a few days on a larger island.

Maine islands, large and small, are well known to yachtsmen because their surrounding waters are among the best in the world for sailing. And many are summer homes for families who have been going there since the late 1800s. But for the casual visitor the islands are not easy to know because getting to them takes planning and effort—a ferry trip and advance reservations at one of the few inns or bed and breakfasts. The rewards, however, are worth it. [For ferry and inn phone numbers, see Reader Information.]

A visit to an island like Monhegan takes me back to the Maine I knew as a child, a world *(Continued on page 51)*



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At left: Sun Dining Table. $179.99. Mont St. Michel Dining Table. $199.9. Sun Dining Chairs. $129.99 ea. Glas tops and chair pads sold separately

Previous page: Coventry Chaise with pad. $349.99. Coventry Chair with pad. $179.99. Peacock Chair. $99.9 Foam-filled custom pads are shown Adagio print, one of many selection in our custom pad program. Allow weeks for delivery.

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At right:
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The people are the best surprise of ll. Islanders are a resourceful, often ccentric lot, with a friendliness so ntique you feel you are in a Thornton Vilder play. When we were deciding vhere to go last fall we called Tucknuck Lodge on distant Matinicus and ot this hospitable response: "No, we lon't serve dinnah, but if there's no hurch suppah anywhere that night, I'll eed you. No one stahves on this island."

In many ways the islands we visitd—Monhegan, North Haven, Isle au Haut and Islesboro—resemble one nother. All look like the rocky mountaintops they are, with spruce woods vherever land has not been cleared; all ıave busy fishing wharves piled with obster traps. Some of the old houses—vhite clapboard and weathered gray hingle, simple Greek Revival and rambling Victorian—could be on Nantucket or Martha's Vineyard. But each sland we visited charmed us with its own personality, its own magic. Monıegan has been an artists' colony since he turn of the century. North Haven, vith its rolling meadows, still looks like he farming community it once was. sle au Haut is mostly wilderness. Islesoro, the most fashionable of the lot, is n old-money enclave where Boston amilies have been coming for ages.

As we neared Monhegan our skipper, Captain Jim Barstow, cut the engines so ve could watch a diving whale, the first had ever seen. The *Laura B* carries no ars, and it is soon clear why. Cars vould have a hard time on the bumpy lirt lanes that link the 100 or so cotages. Except for a few pick-up trucks, nost traffic is pedestrian—walkers on the lanes and hikers on the seventeen miles of trails winding through the woods and along the 150-foot-high cliffs facing the ocean. Many hikers come just for the day, and in spring and fall they are likely to be bird-watchers, looking through their binoculars at migrants such as the blue grosbeak, orchard oriole, yellow-breasted chat—even the rare peregrine falcon—that make landfall here.

We parked our gear at the Island Inn, roofed in the mansard style popular at the turn of the century. Big and rambling with a veranda that runs along its entire front, the inn overlooks the harbor and dominates the village of small cottages like a hen with her chicks. We loved strolling in this tiny village, especially at night when we could look through windows into rooms lit by the soft glow of candles or kerosene lamps. (Many houses on Monhegan have no electricity.)

The island's population, less than 100 year-round, about 500 in summer, is a convivial mix of artists and lobstermen. Artists have always been lured to Maine's islands by the crystalline light, the unspoiled scenery and the isolation, but Monhegan's art colony is especially well known. Jamie Wyeth, the village's most famous summer resident, lives in a cottage built by another painter, Rockwell Kent (1882–1971), in the early 1900s. When it's too stormy to hike, you might be able to visit twenty studios that open at scheduled times in summer. Many a cottage shows its owner's artful hand—a gate decorated with a pair of weathered gray fish or an Art Nouveau flower; a sheet-metal cat waiting outside the back door. As befits an artists' colony, Monhegan has a museum. Exhibitions of local artists as well as works by James Fitzgerald and Rockwell Kent share the tiny rooms of the former lighthouse keeper's home with displays of doll's clothes and stuffed birds.

But we found our favorite Monhegan artists in Cathedral Woods, an aptly named stand of spruce where soft moss carpets the ground and ferns line the paths. We were looking down, as we often do when walking in Maine >

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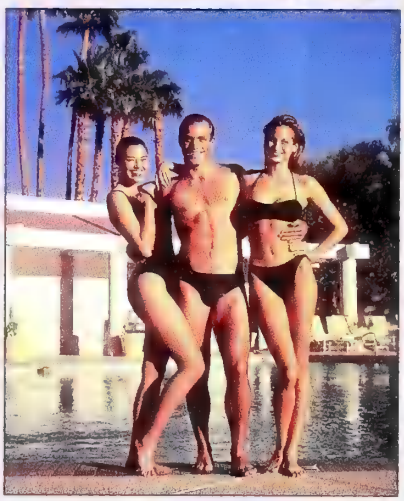


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Jamie Wyeth, Monhegan's most famous summer resident, lives in a cottage built by another painter, Rockwell Kent, in the early 1900s

woods, admiring the colorful lichens when we came upon several dozen of the little "fairy houses" that Monhegan children build out of bark, twigs and other forest materials. Inside there is often a tiny treasure, such as a shell or a piece of beach glass. In one, a message read: "We are sad that you destroy our moss. It will not grow back. Please don't pick any island vegetation. Thank you. The Fairies."

The island of North Haven is big enough to have real roads, as well as a ferry that carries cars—if you arrive at the Rockland pier in time for one of the few car spaces. We did not, but we were just as glad. Our hostess at the Pulpit Harbor Inn, a cozy weathered farmhouse with excellent food, lent us bicycles. North Haven's roads are not wide enough for large bike groups, but two people can coast happily down to secluded Pulpit Harbor or glide past well-mown fields where sheep grazed in the not-too-distant past.

A century ago all the farmers on North Haven raised sheep; sea cruisers made regular stops for the famous North Haven lamb. Now only two flocks remain, but islanders still mow their fields to keep spruce and alder from taking over.

We felt less like tourists on North Haven than on any other island. The driver of each car or pickup waved before we could lift a hand. And one waterfront-dweller, spotting me with a camera, shouted from his second floor porch, "C'mon up here. You'll get a great view!" Pleasantly low-key, North Haven is a contrast, we were told, to Vinalhaven, which lies just across a narrow channel. "It bustles all summer over there," a resident explained. "We just bustle in August."

Our voyage to Isle au Haut was the most scenic of all. We departed from Stonington, a town named for the granite industry that once thrived in the Penobscot region. For eight miles the mail boat, *Miss Lizzie*, threaded her way through narrow passages between small islands, some piled with granite blocks left from mining days. We recognized Isle au Haut by the wooded highlands that gave it its French name.

Half of Isle au Haut belongs to Acadia National Park. (The rest of the park is on Mt. Desert Island and Schoodic Point.) We took to the trails with the feeling of expectation a varied terrain inspires, winding our way through mossy woods, squeezing single file through narrow canyons of granite, crawling over bald, windswept hilltops. From our perch we could see the ocean to the south, and, to the north, the necklace of islands through which our ferry had traveled.

This island is wilder than most, with plenty of little hidden coves, and relatively few fellow trekkers. We sat on a pebbly beach and imagined Indians watching us from the bayberry bushes or gliding by in their canoes. Unprotected by other islands, Isle au Haut (pronounced aisle-a-HO) is much buffeted by wind and sea, and you never know what will wash up on shore. By unspoken tradition, when visitors find lost lobster buoys they hang them on nearby trees.

We stayed in the only full-service inn on the island, the expensive but charming Keeper's House, which adjoins a real working lighthouse built in 1907. Lighthouse keepers of old diligently kindled the oil light in the tower through raging storms. Although the current owners, Jeff and Judi Burke, still contend with storms—one took their dock last year—the light now runs on solar-charged batteries and is programmed by computer. Rooms in the Keeper's House are furnished sparely with painted country antiques. Retiring to ours, we automatically reached for the light switch, then laughed. Candles only. This return to the simple life was just the escape we were looking for.

Islesboro was quite a contrast. The town of Dark Harbor resembles blue-blood resorts on the mainland and is one of the centers of Maine's sailing world. Its harbors are crowded with boats and yachts from July 1 to Labor Day. The New York Yacht Club makes it a port of call on its Maine cruises, and three well-respected boatyards specializing in wooden sailing vessels attract a clientele from all over New England.

At the elegant Dark Harbor House, a Georgian Revival mansion with pale yellow clapboards and a formal columned entry porch, we dined by candlelight, slept in a four-poster bed as big as a lobster dory, and snuggled into a library so upholstered and well stocked that we wished for a rainy day.

Our strolls took us clambering over rocks at Pendleton Point (the public beach) and through the village of Dark Harbor, where we looked at the vast summer houses the old families call "cottages." Freshly painted, primly landscaped, they sit waiting like maiden aunts for their owners' return.

Visiting islands is addictive. We are always plotting new sallies, and with some 2,000 islands along the coast of Maine we are not likely to run out. "I hear there's a B and B on Great Cranberry," one of us will say. Or, "Vinalhaven might be fun in the off-season."

At the same time, we have come to share the islanders' concern that too many visitors, though always welcomed with a friendly wave, may spoil this way of life. When the fog rolls in, it is fun to imagine that the modern world does not exist any more. But it is there nonetheless. The island communities are not picture postcards but real towns with real people who have orthodontist appointments on the mainland and growing social ties as well. Islanders often find themselves clamoring for the same larger ferries that would bring more tourists in. So we tread lightly on the land, take care not to litter the trails and we leave the flowers to The Fairies. ■

Barbara Damrosch, the author of The Garden Primer *(Workman Publishing, 1988), wrote about prairie gardens for HB in November 1992.*

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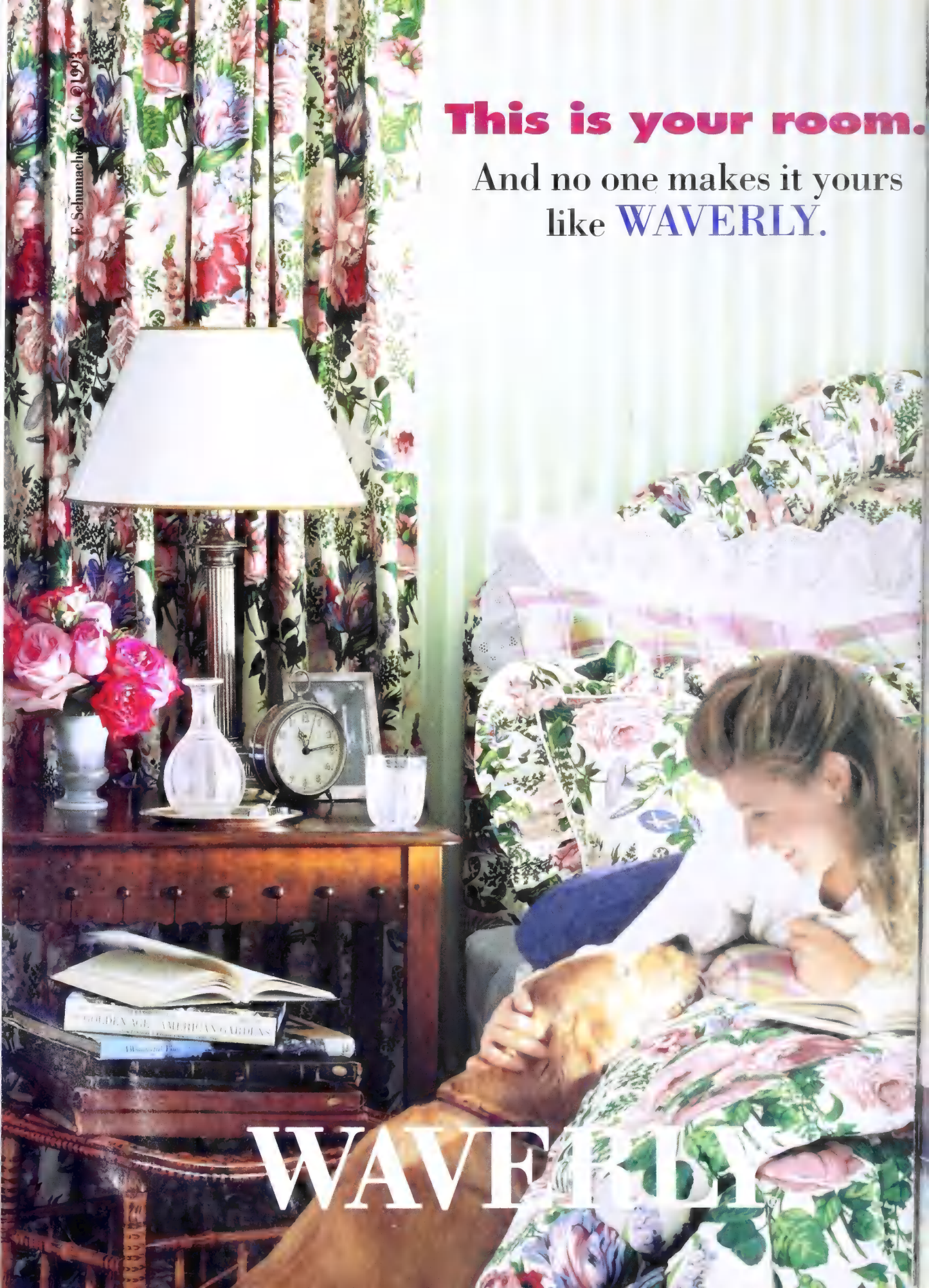
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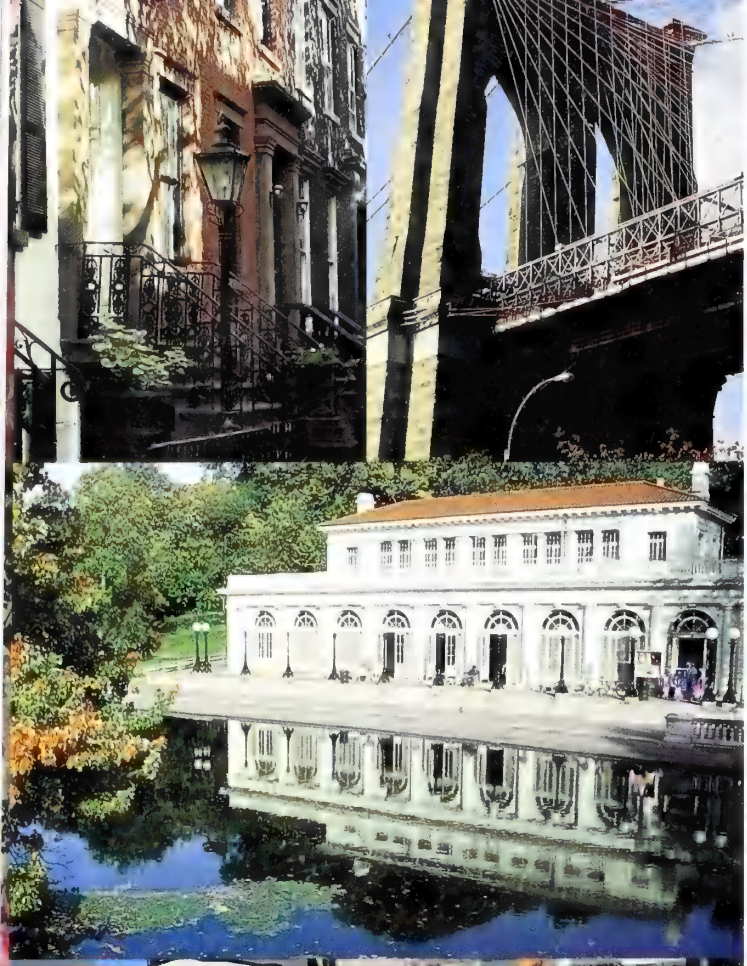
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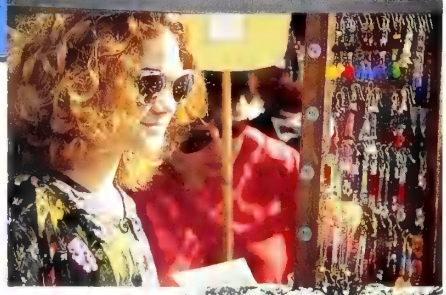
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Inside Brooklyn



Although overshadowed by Manhattan, this New York City borough is one of the world's great cities in its own right

BY CARA GREENBERG

The intrepid British couple had trekked over the mythic Brooklyn Bridge from Manhattan, explored Brooklyn Heights' riverfront Promenade and the nearby historic streets, and were thinking of heading towards Prospect Park, two miles away. And it was only ten o'clock in the morning.

But even this feisty pair, with their rubber-soled shoes and backpacks, hesitated before plunging deeper into Brooklyn. "Is it safe?" they wanted to know.

That's what Brooklyn is up against as a tourist destination. From the longshoremen of *Last Exit to Brooklyn* to the mobsters of *Goodfellas,* movies and literature have perpetuated the borough's reputation as a province of hoods and gangsters. But to those of us who live here, most of Brooklyn feels very safe, and—especially in springtime—even romantic.

In fact, if it weren't for being eclipsed by Manhattan's razzle-dazzle, Brooklyn would be considered a star in its own right. Its enduring charm is its 19th-century architecture—fifteen historic districts, each representing successive phases of development, from 1820s Federal and Greek Revival >

Prospect Park's carousel horse (TOP RIGHT) **has a new coat of paint.** LEFT, TOP TO BOTTOM AND LEFT TO RIGHT: **Typical row house facades, gaslit; the Brooklyn Bridge; Prospect Park's 1905 boathouse; Coney Island's irresistible tackiness; Italian breads at the Areo Restaurant in Bay Ridge; jewelry display at an open-air crafts fair; Prospect Park.**

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LEFT TO RIGHT FROM TOP TO BOTTOM: **The Ocean Palace Restaurant in Sunset Park's Chinatown. Coney Island's Wonder Wheel offers an ocean view. Montague Street cafes come to life in spring. The Brooklyn Academy of Music is the nation's oldest performing arts center. An eccentric Victorian in Ditmas Park. The River Cafe.**

through the late Victorian era. Its art museum has the world's most extensive collection of Egyptian antiquities outside of London and Cairo. And Prospect Park is the country's masterpiece of late-19th-century landscape design.

Brooklyn's fortunes have taken some turns since its golden age in the 1860s. Tidal waves of immigration swept the city (not joined with New York until 1898) in the late-19th and early-20th centuries, and it thrived as an industrial and manufacturing center until deterioration set in after World War II. The revival that began a couple of decades ago with individual brownstone rehabilitation projects has focused in recent years on Brooklyn's public attractions, resulting in a spruced-up park, a brand-new wing at the Brooklyn Museum, a new conservatory at the Brooklyn Botanic Garden, and a crop of casually sophisticated restaurants.

Brooklyn keeps getting better. Today the borough is a 2.4 million-strong tapestry of humanity, representing 93 ethnic groups and all the cultural and culinary diversity that goes with them. Its patchwork of neighborhoods—among them the longstanding Italian community in Carroll Gardens, the Syrian and Lebanese district of Atlantic Avenue, and Brighton Beach, where Russian immigrants have recently settled—make for exotic adventures in urban exploration and unparalleled food shopping.

On its own, Brooklyn would be the fourth-largest city in the United States. "It'd take a guy a lifetime to know Brooklyn t'roo an' t'roo," Thomas Wolfe wrote in "Only the Dead Know Brooklyn." "An' even den, yuh wouldn't know it all."

But given a day or two, you can try.

HEIGHTS AND ENVIRONS: The most dramatic way to approach the borough is to stroll over the Gothic-arched Brooklyn Bridge, a wonder of the world since it was opened in 1883. Over a smooth wooden boardwalk suspended above the traffic, with tugs and barges plying the river below, it's an easy, inspiring half-hour walk. Stay on the side of the walkway marked for pedestrians, and watch out for speeding bicycles.

Once across, you're in a position to explore Brooklyn Heights, a neighborhood of 1,180 elegant buildings, more than half of which predate the Civil War. Don't miss the wood-framed Federal houses on the northernmost blocks of Middagh, Orange and Cranberry streets; the Renaissance Revival mansions at the foot of Montague Street; and Willow Place's Greek Revival colonnade. Blocks of fine three- and four-story houses slope gently towards the Promenade, a ⅔-mile walkway with a billion-dollar view, popular with lovers, joggers and dog walkers.

A stop at the Brooklyn Historical Society, an 1881 building with elaborate terra-cotta ornamentation (128 Pierrepont St.; 718–624–0890), puts it all into perspective, with exhibits and more than 1,000 prints, photographs and costumes. Call for a schedule of lectures and walking tours.

Montague Street is the commercial high street of Brooklyn Heights, with cast-iron storefronts and plenty of places to eat. In warm weather, chairs and tables spill out onto the wide sidewalks. Closest to the Promenade is the ever-crowded Teresa's (#80; 718–797–3996), which serves Polish kielbasa, pirogis and apple fritters. A popular new dinner spot is Caffé Buon Gusto (#151; 718–624–3838), with homemade pasta and a lively bar. Leaf 'n' Bean (#136; 718–855–7978), on a brownstone's parlor floor, is a lunch and teatime favorite.

For serious dining and unforgettable ambiance, the River Café (1 Water St.; 718–522–5200), on a barge moored under the lights of the Brooklyn Bridge, is unequaled. The 114-year-old Gage & Tollner (372 Fulton St.; 718–875–5181) is gaslit and famed for its Southern cooking.

A casual walking tour of the Heights can easily segue into the nearby tree-shaded neighborhoods of Cobble Hill and Carroll Gardens, with much to be admired in ironwork and 19th-century row house details. Assemble a picnic from Sahadi Importing (187 Atlantic Ave.) or any other Middle Eastern grocery (hummus, tabouli, olives, pita bread) and settle in Cobble Hill Park, a grassy rectangle >

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See performance art at the Brooklyn Academy of Music. Check out Atlantic Avenue's antiques row

alongside a row of diminutive brick mews and carriage houses.

GRAND ATTRACTIONS: Prospect Park is the green heart of Brooklyn, a 526-acre spread designed by Calvert Vaux and Frederick Law Olmsted, after their wildly successful Central Park in Manhattan. Its woods, meadows, streams and rises live up to their romantic names—Lullwater, Neathermeade, the Vale of Cashmere. A picnic, ball game or pedal-boat ride on the lake ($7 an hour) are favorite spring diversions for Brooklyn families. The white terra-cotta–faced 1905 boathouse and its outdoor cafe open for the season April 10. Prospect Park's hand-carved 1912 carousel is no ordinary merry-go-round. A recent restoration brought its 56 horses, goats and giraffes back to their former glory (50 cents a ride).

The first phase of ambitious planned additions to the Brooklyn Museum (200 Eastern Parkway; 718–638–5000), a Beaux-Arts palace created by McKim, Mead & White almost a century ago, opens in three parts this year. The reconstructed West Wing, by architects Arata Isozaki and James Stewart Polshek, affords visitors uninterrupted views through galleries spanning the entire length of the facade. The new installation highlights rarely seen contemporary sculpture, prints and paintings from the museum's holdings. "Fantasy Furniture," another new permanent exhibit of eccentric offshoots of 19th-century furniture styles, was unveiled last fall alongside the museum's 27 period rooms, including a 17th-century Dutch farmhouse and a 1920s Art Deco library.

Next to the museum, the Brooklyn Botanic Garden (1000 Washington Ave.; 718–622–4433) is a 52-acre Victorian dreamscape, outstanding in spring for its Japanese cherry orchard (the accompanying festival this year is April 24–25). This is a serene place for contemplation or postcard writing: no radios, bikes or picnic baskets allowed. At the garden's annual sale (May 5–6), horticulturists stock up on hard-to-find plants. The new Steinhardt Conservatory, a giant greenhouse of tropical and desert plants, is open year-round.

Shopping and eating in the vicinity of the park is best in Park Slope, where young families create stroller gridlock on weekend afternoons. The two Cousin John's (70 Seventh Ave.; 718–622–7333 and 343 Seventh Ave.; 718–768–2020) offer light fare and scrumptious baked goods. For Cajun-Italian cooking in colorful surroundings, try Two Boots (514 Second St.; 718–499–3253). Cucina (256 Fifth Ave.; 718–230–0711) features Tuscan cuisine in a pale, sophisticated setting. Aunt Sonia's (1123 Eighth Ave.; 718–965–9526) is homey and eclectic, with a knockout Sunday brunch.

NEIGHBORHOODS: Park Slope's uniform Victorian blocks are rivaled by many in ther historic districts, such as Fort Greene, with its richly detailed, high-stooped brownstones; Clinton Hill, where oil barons and railroad tycoons built limestone mansions; and old Flatbush, which has solid, three-story, front-porch, one-family houses.

One of the best ways to get inside a Brooklyn neighborhood is to join one of the house tours various community groups sponsor in the spring or fall (Fort Greene/Clinton Hill, 718–330–0197; Park Slope, 718–499–4113; Flatbush, 718–469–8990, ext. 105; Brooklyn Heights, 718–858–9193). For $10–25 you'll see eight or ten diverse restorations.

If you prefer to wander independently, pick up the recently published *Brooklyn: Where to Go, What to Do, How to Get There* (St. Martin's Press), the first nationally distributed guidebook to Brooklyn in more than fifty years. The Fund for the Borough of Brooklyn (16 Court St., Suite 1400W, Brooklyn, NY 11241; 718–855–7882) has guides to shopping, dining and children's programs, and an illustrated tour map.

If you have more time to spend in Brooklyn, you might walk along the wide sandy beaches of Coney Island, once America's most popular resort; fly a kite under the Verrazano Narrows Bridge; shop for smoked fish and caviar in Brighton Beach; check out Atlantic Avenue's antiques row; sample Hong Kong seafood and dim sum in Sunset Park; see a show at the Brooklyn Academy of Music (30 Lafayette Ave.; 718–636–4100), a hot spot for avant-garde dance and performance art; or appreciate New York City's subway mosaics at the New York Transit Museum (Schermerhorn St. and Boerum Place; 718–330–3060).

And you'll still have merely scratched the surface of all Brooklyn has to offer.

PEOPLE: Lou Singer, the tour guide who has been called "the Bard of Brooklyn" for his ready supply of quotes and anecdotes, has lived all his 67 years in the borough. He runs 175 bus and walking tours a year on such themes as Beautiful Brownstone Brooklyn, Great Interiors, Dutch and Revolutionary Brooklyn, and Russian Nightclubs. His new spring tour—Hollywood in Brooklyn—takes in the sites of recent films (*Moonstruck, Saturday Night Fever, Prizzi's Honor, Sophie's Choice*) as well as the old Vitagraph film studios, Mary Pickford's house, and portraits of Lionel and Ethel Barrymore carved in stone on an Ocean Avenue building. Information: 718–875–9084.

Robert T. Buck has been the proud director of the Brooklyn Museum for nine years. These days he is excited about the upcoming fall exhibition "Temples, Tombs and the Egyptian Universe," highlighting more than 500 ancient objects from the museum's collection. The museum is also working to establish The New York City Museum School, specializing in the visual arts, to open next fall. "Our thrust has been to put into the blender the education programming with the curatorial programming," he says. ■

Cara Greenberg, who writes the "Foraging" column for the Sunday New York Times *"Styles" Section, has lived in Brooklyn for fifteen years.*

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Urban foresters

In Los Angeles, TreePeople volunteers are planting pine and juniper seedlings around public schools and on vacant lots—benefiting their city and themselves in the process

BY WILLIAM BRYANT LOGAN

When inner-city Los Angeles went up in flames last year, the trees survived. Up and down Martin Luther King Boulevard, more than 400 Canary Island pines, lining the urban thoroughfare for more than fifty blocks, were unscathed. The great civil rights leader has countless monuments in every American city, but perhaps none is more meaningful than these simple rows of trees. Most had been planted on a single rainy day in January 1990 by 3,000 ordinary citizens wielding shovels, pikes, stakes, gravel, twine and goodwill.

Dolores Reece was one of them. She had already planted pines on barren corners in other parts of Los Angeles and torn the asphalt paving off an abandoned traffic median, replacing it with 64 low junipers and two liquidambar trees. At the King planting, she was, she says, laughing, "just a worker bee," but since then she has devoted most of her prodigious energy to organizing people to do plantings. She is seeking funding for box trees and climbing yellow roses around a drug rehabilitation center, and she is currently angling to plant 89 trees at John Fremont High School, four blocks from the epicenter of the recent riots.



From Martin Luther King Boulevard (ABOVE) to sidewalks and street corners throughout the city (TOP), volunteers are greening Los Angeles, tree by tree.

Meantime, she totes her sack full of wildflower seeds to the regenerated median, treating drivers to their annual spring show.

"They're like children; you can't say that you love one best," she says of the plantings. "But every time you do it, you stand back when it's over and you say, 'Look what I did! With the help of so many people!'"

"People are the solvers, not the problems," says Andy Lipkis, president and founder of TreePeople, the L.A. organization that helped neighborhood leaders organize the King project and that trains citizen foresters like Dolores Reece. The seven-mile stretch of King Boulevard was among the most intense one-day plantings yet to be embarked upon by the 20-year-old group, but it is only a small step in their broad goal to reknit the fabric of urban community by planting trees.

The group occupies an abandoned 1920s fire station headquarters at the top of Mulholland Drive, overlooking the San Fernando Valley. Thirty-four staff members, 250 Citizen Foresters, 800 active volunteers and 21,000 members support projects that include plantings in urban housing projects, landscaping highways, raising 100,000 seedlings in the organization's own nursery, and *(Continued on page 66)*

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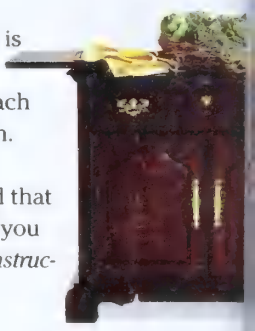
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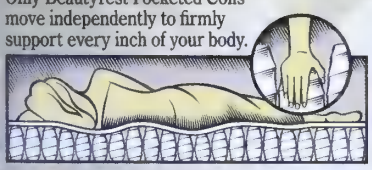
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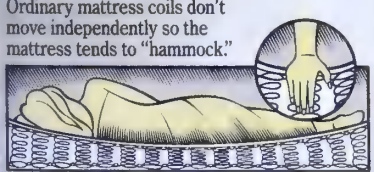
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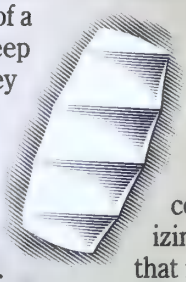
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Continued from page 60

Arbor Day is on April 30 this year, but every day is Arbor Day for the 34 staff members, 250 Citizen Foresters, 800 active volunteers and 21,000 members of TreePeople

teaching urban ecology to 60,000 L.A. schoolchildren each year. Among the unique membership benefits is the right to come to the nursery and pick up your own tree seedlings.

Although TreePeople focuses on the Los Angeles basin, it has inspired urban forestry groups in cities from Portland to Houston, Charleston to New York. Says Andy's wife and TreePeople codirector, Katie Lipkis, "We want to give back to people the sense of power to change the world."

This was the power that Andy Lipkis first tasted as a fifteen-year-old camper in the San Bernardino mountains above Los Angeles. A counselor had told his group that they would probably be the last generation to camp in these forests because smog was rapidly destroying them. Lipkis organized a few friends to replant areas with trees that could tolerate the bad air.

A fine idea, agreed corporations, politicians and state officials, but no one was willing to underwrite the project. When Lipkis learned that a whole year's worth of pine seedlings was about to be plowed under by the state because no forestry group had purchased them, he alerted the press. He soon had his trees. Since then, Lipkis's methods have become less confrontational, but everywhere TreePeople uses persuasion and organization to bring people, government and business into fruitful new partnerships.

The bearded Lipkis looks like a cross between a gnome and a congressman, as he leans back in his chair and ticks off on his fingers the virtues of the urban forest. Not only are trees beautiful, he notes, but they moderate temperatures, reduce runoff and erosion, absorb noise, reduce glare, increase atmospheric moisture, and help mitigate global warming by absorbing carbon dioxide and giving off oxygen.

Best of all, they can be planted by ordinary people. Lipkis speaks incredulously of "the big-engineering mentality" that creates new problems with every solution it proposes. He mentions the Los Angeles River, long the focus of controversy because its banks and riverbed were paved with concrete to prevent erosion caused by storm runoff. Now, under fire from the Environmental Protection Agency concerning the seepage of pollutants into runoff, the Army Corps of Engineers proposes to spend $1 billion to raise those concrete banks along with every bridge on the river.

Lipkis has a different idea. It involves fewer dollars, and many more people and trees. The mistake, as he sees it, is to regard materials like running water and dead leaves as waste to be disposed of. "You can't throw things away, really. There is no such place as 'away.'" Trees and their litter are the best tools to prevent excess runoff. Between the water that percolates through the mulch and the water absorbed by the roots of trees, the torrent of rainwater down the river's solid sides might be reduced to a trickle.

"I like to think of trees as urban acupuncture needles," he says. Planting a tree works both on the specific problem and on the system as a whole. And whether you plant on the sidewalk in front of your building or on the median of an interstate, the activity is as valuable to the planter as to the landscape.

Planting involves difficulties: the soil is too hard for the shovel; there's rubble one inch down; the ginkgo tree was delivered to the wrong place; the only person with the fire hydrant key failed to show up. It takes effort: planning ahead, getting permission, choosing the appropriate tree for the situation, gathering a group, and sticking with it to the end.

So why do it? TreePeople's volunteers—electricians, bankers, film editors, homeless men and housewives—speak with almost one voice on the issue: it is worthwhile. At the end of the day, with the city traffic still flowing around them, they have made a change that they will see for the rest of their lives. As one old man put it, tamping the earth around a seedling on a barren hillside as part of a citizen team revegetating the San Bernardino slopes, "In twenty or thirty years, I'll be gone, but you'll be fine."

It's tempting to dismiss such ideas as sentimental idealism, but Lipkis thinks otherwise. Along with the instincts to fight or to flee, he believes that people have the urge to heal. Human energy can be turned towards ends that are useful to larger groups: the community or the earth itself. Doing hard and useful work, far from being selfless and arduous, satisfies like nothing else and fulfills a deep biological imperative.

Still, can they ever plant enough to make a difference in the urban environment? Wouldn't it be better to send in the professionals? Not at all, says Lipkis. He thinks the forest of Los Angeles should grow from the smallest seed to the largest redwood, one season at a time. ■

BE AN URBAN FORESTER

Today, cities in the United States are losing more trees than they are planting. To get involved, contact one of the following groups:

- TreePeople, 12601 Mulholland Dr., Beverly Hills, CA 90210; 818-753-4600. TreePeople's manual *The Simple Act of Planting a Tree* ($10) is full of advice for planting in the city and tells how to start your own volunteer group.
- NYC Street Tree Consortium, Trees New York, 44 Worth St., New York, NY 10013; 212-227-1887.
- Openlands Project, Treekeepers Program, 220 S. State St., Suite 1880, Chicago, IL 60604; 312-427-4256.
- American Forests, PO Box 2000, Washington, DC 20013; 202-667-3300. American Forests has a nationwide network of Global ReLeaf volunteers, and they can help you find a group that plants and cares for trees in your area.



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A portrait of Jefferson (BELOW RIGHT) by Charles Willson Peale. CLOCKWISE FROM BELOW: A Crow Nation beaded cradle. Jefferson's theodolite. One of the Paris tables. His Monticello remodeling, as seen today. One of Jefferson's original Monticello sketches. The Wythe-Jefferson cups.

A glorious reunion

To honor the 250th anniversary of Thomas Jefferson's birth, a large number of his possessions are coming back to Monticello

BY PATRICIA LALAND

What does one do to commemorate the 250th birthday of a man whose accomplishments have been celebrated for most of that time and whose personal possessions have been avidly sought, collected and guarded since his death?

Susan R. Stein, curator at Monticello, the beloved mountaintop home of our third president, realized a few years ago that this important anniversary of Jefferson's was approaching, and she tried to answer that question. She conceived the idea of reuniting as many original Monticello possessions as possible. This would be a momentous homecoming of objects that have not been together since they were sold in 1827, six months after Jefferson's death, to satisfy his debtors. The reunion of objects would celebrate Jefferson's endless curiosity, reveal the complexity of his taste, and portray his astonishing accomplishments as statesman, architect, amateur scientist, connoisseur, farmer and historian.

Each of the more than 150 objects now reassembled for display at Monticello from April 13 to the end of the year has its own story—some are humorous, some are poignant, many remain mysterious.

When Jefferson began building Monticello in 1768, the site was western Virginia's ragged edge of civilization. Brought up in the country, he attended the College of William and Mary in Williamsburg, Virginia, and read law with George Wythe in a fine Williamsburg house that survives. Jefferson began acquiring furnishings there in the late 1760s.

Some two decades later, in 1784, Jefferson, a widower with two young daughters, went to Paris as a trade minister and later as minister to the court of Louis XVI. Paris stimulated him socially, intellectually and aesthetically. He furnished his Paris residence at his own expense, and on his return home five years later, complained about the "monstrous bill of freight" incurred in shipping 86 crates to America.

Jefferson discovered upon landing in Norfolk, Virginia, that President Washington had appointed him secretary of state. Jefferson went to live in successive capitals—New >

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Meriwether Lewis and William Clark led the first scientific exploration of the area between St. Louis and the Pacific coast, making invaluable scientific and cultural collections. Many of the artifacts ended up in Monticello

York, then Philadelphia—buying wherever he was. Most of the new possessions eventually joined those in Virginia.

Descriptions of the rooms at Monticello during Jefferson's lifetime are not rare. Family members and many of Jefferson's legions of visitors wrote detailed accounts of what they saw there. One fine source is a drawing of the first-floor plan by his granddaughter Cornelia Jefferson Randolph.

For the 250th anniversary exhibition, the front hall at Monticello has become once again a small but widely diversified museum. In it during Jefferson's lifetime were mastodon bones from Big Bone Lick in Kentucky and Native American objects juxtaposed with sculpture, maps, prints and paintings, many collected in Paris. The paintings are mainly copies of old-master religious and classical subjects.

One painting in the parlor is by John Trumbull and it was probably one of Jefferson's most prized pieces. Trumbull, creator of the famous painting of the surrender of Cornwallis at Yorktown, made several sketches in oil while he was deciding on the figure placements for the final version. He gave Jefferson one of these sketches, approximately 14 by 20 inches in size. Its travels began after Jefferson died when it went to the Boston Athenæum, then to Harding's Gallery, whence it was sold in 1833 to the Appleton family. Knowing it had been Jefferson's, the Appletons passed it down reverently until it was sold several years ago to a private collector. Susan Stein's sleuthing paid off as she located the painting, learned its provenance, and knew from the Appleton name that it was once Jefferson's. Now it hangs again in the parlor at Monticello.

Monticello was also enriched by the first exploration of the new Louisiana Purchase, one of Jefferson's great achievements as president. Around the time of the purchase, Congress commissioned Meriwether Lewis and William Clark to travel from St. Louis to the Pacific coast—the first scientific exploration of the area. Traveling between 1804 and 1806, they encountered numerous Native American tribes and made invaluable scientific and cultural collections. Many of the artifacts ended up in Monticello, later to be scattered. About forty of them became the property of C.J. Hutter.

Hutter gave the Lewis and Clark objects to the Peale Museum in Philadelphia. When that museum closed, the group went to the Boston Museum, which in turn closed in the 1890s. On the day of the dispersal of holdings among other museums in the Boston area, these precious objects were piled in the middle of the floor when the director of the Peabody Museum at Harvard, an ethnologist, passed by. He is said to have thrown a rug over a dozen of the artifacts, managing to claim them for his own museum. Many of these pieces are back together in the Monticello exhibit, including a Mandan buffalo robe with a painted scene, a blue beaded Crow cradle, various whistles, a Chippewa knife sheath and an otter-skin tobacco pouch.

Luck has naturally played a role in Susan Stein's ongoing detective drama. There was, for example, the case of the brackets. During Jefferson's time there were four of them paired on either side of the front door to hold busts. These brackets, elaborately scrolled and carved in the rococo Chippendale style, were still in place in the 1930s when the nonprofit foundation restoring Monticello may have mistaken them for 19th-century additions. The brackets were lost after having been taken down—neatly, except for one whose wood screw was left embedded in the wall plaster. For the present exhibit, with only a photo to go by, John Bivins, a furniture expert in Wilmington, North Carolina, was asked to reproduce the brackets. Bivins mentioned the project in a conversation with a colleague at Colonial Williamsburg, who said, "But we just bought a bracket that fits that description!" A thrilled Monticello staff has since acquired the piece—the one with the missing screw—and placed it in its original spot, along with reproductions copied directly from the original.

Numerous Virginians have helped save Jefferson's treasures. One was General John Hartwell Cocke, a close friend for whom Jefferson designed Bremo, an estate in nearby Fluvanna County. After distinguished service in the War of 1812, Cocke served as a longtime member of the board of visitors at the University of Virginia, which was founded by Thomas Jefferson in 1819. Cocke's purchases at the 1827 dispersal sale included an English surveying compass known as a circumferentor, a hand-held spyglass, and a micrometer designed by the Abbé Rochon. While in Paris, Jefferson had seen the Abbé himself demonstrate this instrument, which measures minute distances, and lamented that it was not widely used in navigation. Jefferson commented that "it is one of the remarkable proofs of the slowth with which improvements in the arts and sciences advance." These objects have been cherished by the Cocke family and were sold by the general's direct descendant, the late John Page Elliott, to become a permanent part of the Monticello collection.

A near neighbor to Monticello is Robert Carter of Redlands, who serves as a trustee of the Thomas Jefferson Memorial Foundation. In his family's *(Continued on page 74)*

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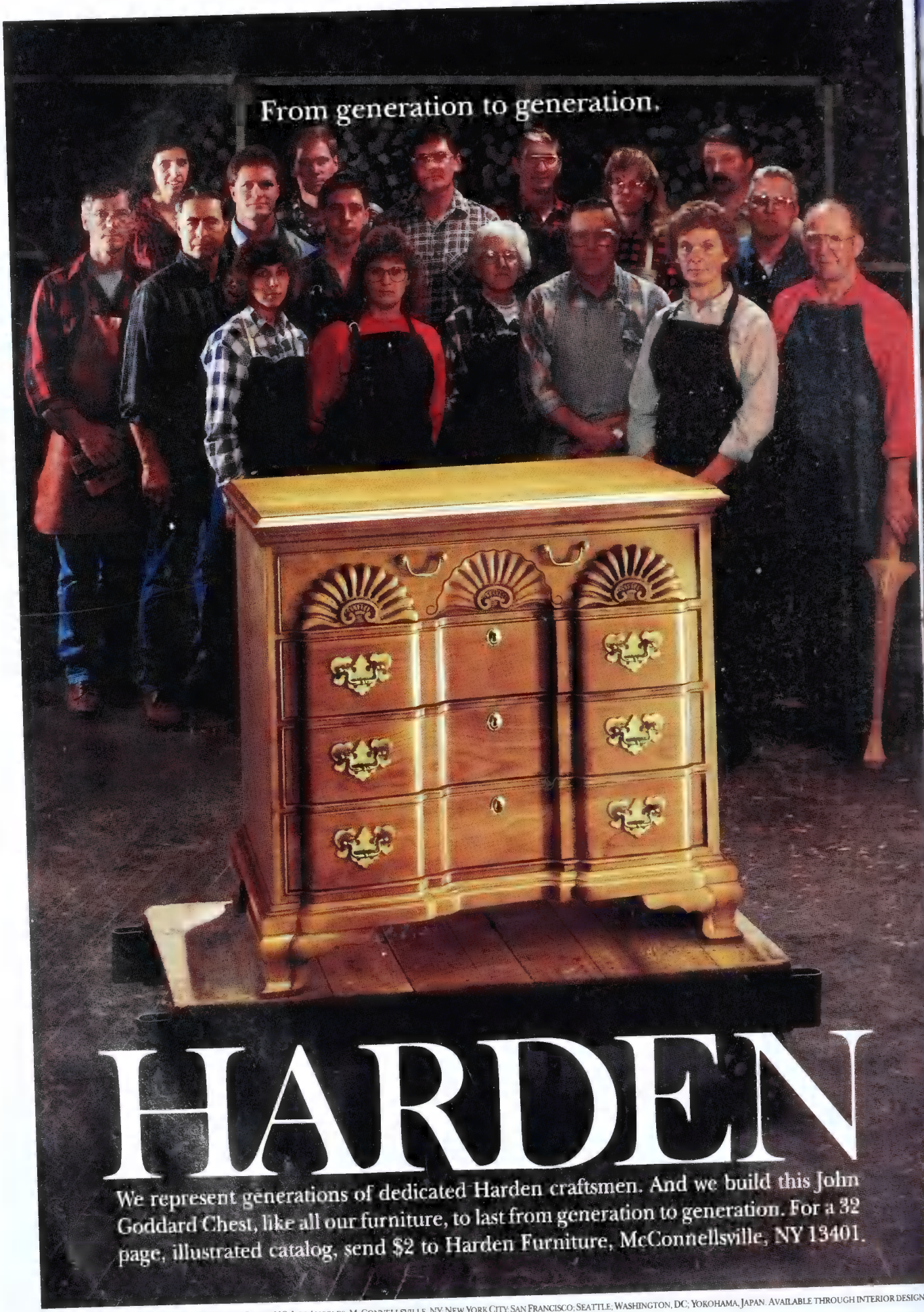
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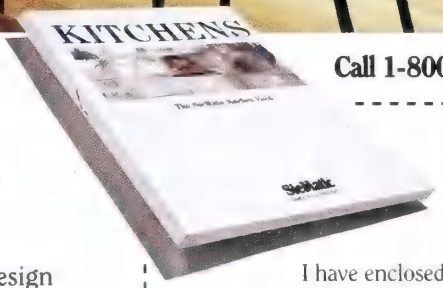


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Continued from page 70

Upon opening Jefferson's tall-case clock, present-day curators found seven pieces of paper still pasted inside listing the days of the week in his handwriting and marking where the weights would be on successive days

possession are original Monticello objects either purchased or acquired through marriage between the families: a marble-top table thought to have been brought from Paris, a pair of carved and gilded sconces, a large round-top mirror, also gilded, and three framed French commemorative medals.

The Monticello staff knew the furniture's location, but had been searching for the medals. When Susan Stein and research fellow Ann Lucas called on the Carters one day, they were delighted to see the medals they had long sought, hanging on the wall opposite the front door at Redlands. Robert Carter says that their excited exclamations echoed throughout the house. Needless to add, the medals as well as the furniture have now travelled the few miles back to Monticello to enhance the display.

When Jefferson was living in Paris, a pair of silver goblets made to his own design joined his rapidly expanding decorative arts collection. When the auction was held after her father's death, daughter Martha Jefferson Randolph kept careful records of the highly prized family silver which she would set aside to will to her children. One son, Meriwether Lewis Randolph of Tennessee had just died, and his share went to his widow, who remarried to a Donelson. She in turn gave her daughter-in-law the silver, which remained in her family until that estate was sold early in the 20th century. The Donelson Monticello pieces were bought by a distinguished collector of historical artifacts and memorabilia. Eventually, keeping a number of the objects, he sold some back to Monticello and others to another Tennessee collector. From this latter source, Stein obtained one of the goblets which are on loan for the exhibition.

Robley Dunglison, the physician who attended Jefferson during his final illness, was determined to have a fine piece from Monticello. At the sale he bid against family members to acquire a tall-case "astronomical clock" that is wound weekly; it had been made for Jefferson in Philadelphia by Thomas Voight. After a long sojourn at the Historical Society of Philadelphia, the clock has rejoined other items in Jefferson's study. Upon opening the case curators found seven pieces of paper still pasted inside listing the days of the week, written in Jefferson's hand and marking where the weights would be on successive days.

It may be sentimental to imagine that these inanimate objects, reunited after 166 years, could recognize and greet each other. And yet on a quiet night, with the starlight shining through Monticello's tall windows, who knows what ghostly echoes sound. ■

Patricia LaLand has been a museum administrator at Colonial Williamsburg, the College of William and Mary, and the National Trust for Historic Preservation. She lives in Virginia and writes on historical subjects.

FURTHER READING

Many books have been published about Thomas Jefferson and Monticello, and more are on the way to coincide with the 250th anniversary celebration. Below is a selection of noteworthy books, both new and old.

The Worlds of Thomas Jefferson at Monticello by Susan R. Stein (Abrams, 1993, $65) This book, which serves also as the catalog for the current Monticello exhibition, is unsurpassed as a catalog raisonné of Jeffersoniana.

Thomas Jefferson: A Life by Willard Sterne Randall (Henry Holt, 1993, $35) A new biography chock full of new details of Jefferson's intrigues in love and war by a University of Vermont historian.

Jefferson's Monticello by William Howard Adams (Abbeville, 1993, $30) A handsome and elegantly written illustrated book by the organizer of the National Gallery's landmark bicentennial exhibition, "The Eye of Thomas Jefferson."

Jefferson and His Time by Dumas Malone (Little, Brown, 1948–83, $27.50/volume) The standard biography. A monumental six volumes, perfect for someone with monumental interest.

Jefferson and Monticello: The Biography of a Builder by Jack McLaughlin (Henry Holt, 1988, $14.95 paperback) A social history of Jefferson's domestic life at Monticello. Nominated for a National Book Award in 1988.

The Thomas Jefferson Center for Historic Plants, located on the grounds, offers a variety of seeds harvested from the gardens at Monticello, as well as a small selection of books, including the 702-page *Thomas Jefferson's Garden Book* ($30), his diaries about horticultural matters. The Thomas Jefferson Center for Historic Plants, Monticello, PO Box 316, Charlottesville, VA 22902.

Travelers to Virginia would do well to purchase Tim Mulligan's book, *Virginia: A History & Guide* (Random House, 1986, $10.95 paperback). This discriminating guidebook weaves Virginia history with recommendations of bed and breakfasts and local restaurants worth a visit.


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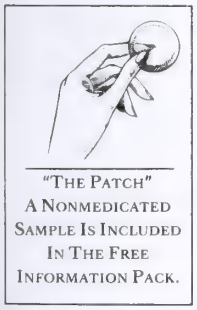
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BRIEF SUMMARY (FOR FULL PRESCRIBING INFORMATION, SEE PACKAGE INSERT).

ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause, female hypogonadism, female castration, primary ovarian failure, and atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae, and prevention of osteoporosis (loss of bone mass).

Estrogen replacement therapy is the most effective single modality for the prevention of postmenopausal osteoporosis in women. Case-controlled studies have shown a reduction of approximately 60% in the incidence of hip and wrist fractures in women who began estrogen replacement therapy within a few years of menopause. A recent, well-controlled, double-blind, prospective trial conducted at the Mayo Clinic has demonstrated that treatment with Estraderm prevents bone loss in postmenopausal women at a dosage of 0.05 mg per day.

Treatment with Estraderm 0.05 mg showed full maintenance of bone density with slight (0.8%), but not significant, increase. Placebo treatment resulted in a significant loss of more than 6% below baseline vertebral bone mass. Patients using either Estraderm 0.1 mg, or 0.05 mg, had significantly greater bone densities than those using placebo.

Other studies suggest that estrogen replacement therapy reduces the rate of vertebral fractures.

Peak bone mass is reached at age 30 to 35 and can best be maximized by adequate calcium intake and exercise during the adolescent and early adult years. Early menopause is one of the best predictors for the development of osteoporosis. White women are at higher risk for osteoporosis than white men, black women are at higher risk than black men, and thin women are at higher risk than obese women. Cigarette smoking may be an additional risk factor. Calcium deficiency has been implicated in the pathogenesis of this disease. Therefore, when not contraindicated, a calcium intake of 1000-1500 mg day either by diet or supplements is recommended for postmenopausal women.

Immobilization and prolonged bedrest produce rapid bone loss; while weight-bearing exercise has been shown to both reduce bone loss and to increase bone mass. The optimal type and amount of physical activity that might lower the risk of osteoporosis have not been established.

CONTRAINDICATIONS

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast
2. known or suspected estrogen-dependent neoplasia.
3. known or suspected pregnancy (see Boxed Warning).
4. undiagnosed abnormal genital bleeding.
5. active thrombophlebitis or thromboembolic disorders.
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

WARNINGS

1. *Induction of Malignant Neoplasms.* Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up study has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

2. *Gallbladder Disease.* A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.*
There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease.* It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma.* Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure.* Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use, especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance.* A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia.* Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.
2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).
3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.
4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.
5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.
6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.
7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.
8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.
9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.
10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

Information for Patients

See Patient Package Insert printed below.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention
2. increased prothrombin time, increased factors VII, VIII, IX, and X; decreased antithrombin 3; increased norepinephrine-induced platelet aggregability.
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay; free T_3 resin uptake is decreased, reflecting the elevated TBG; free T_4 concentration is unaltered. TBG was not affected in clinical trials of Estraderm.
4. reduced response to the metyrapone test.
5. reduced serum folate concentration.
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

Genitourinary System: Breakthrough bleeding, spotting, change in menstrual flow, increase in size of uterine fibromyomata, change in cervical erosion and amount of cervical secretion.

Endocrine: Breast tenderness, breast enlargement.

Gastrointestinal: Nausea, vomiting, abdominal cramps, bloating, cholestatic jaundice have been observed with oral estrogen therapy.

Eyes: Steepening of corneal curvature; intolerance to contact lenses.

Central Nervous System: Headache, migraine, dizziness.

Miscellaneous: Change in weight; edema; change in libido.

DOSAGE AND ADMINISTRATION

The adhesive side of the Estraderm system should be placed on a clean, dry area of the skin on the trunk of the body, (including the buttocks and abdomen). *Estraderm should not be applied to the breasts.* The sites of application must be rotated, with an interval of at least 1 week allowed between applications to a particular site. The area selected should not be oily, damaged, or irritated. The waistline should be avoided, since tight clothing may rub the system off. The system should be applied immediately after opening the pouch and removing the protective liner. The system should be pressed firmly in place with the palm of the hand for about 10 seconds, making sure there is good contact, especially around the edges. In the unlikely event that a system should fall off, the same system may be reapplied. If necessary, a new system may be applied. In either case, the original treatment schedule should be continued.

Initiation of Therapy

Treatment of menopausal symptoms is usualy initiated with Estraderm 0.05 mg applied to the skin twice weekly. The dosage should be adjusted as necessary to control symptoms. The lowest dosage necessary for the control of symptoms should be used, especially in women with an intact uterus. Attempts to taper or discontinue the medication should be made at 3- to 6-month intervals.

Prophylactic therapy with Estraderm to prevent postmenopausal bone loss should be initiated with the 0.05 mg/day dosage as soon as possible after menopause. The dosage may be adjusted if necessary to control concurrent menopausal symptoms. Discontinuation of estrogen replacement therapy may reestablish the natural rate of bone loss.

In women not currently taking oral estrogens, treatment with Estraderm may be initiated at once. In women who are currently taking oral estrogen, treatment with Estraderm should be initiated 1 week after withdrawal of oral hormone replacement therapy, or sooner if menopausal symptoms reappear in less than 1 week.

Therapeutic Regimen

Estraderm therapy may be given continuously in patients who do not have an intact uterus. In those patients with an intact uterus, Estraderm may be given on a cyclic schedule (e.g., 3 weeks on drug followed by 1 week off drug).

HOW SUPPLIED

Estraderm 0.05 (estradiol transdermal system) — each 10 cm² system contains 4 mg of estradiol USP for nominal* delivery of 0.05 mg of estradiol per day.

Patient Calendar Pack of 8 Systems	NDC 0083-2310-08
Carton of 6 Patient Calendar Packs of 8 Systems	NDC 0083-2310-62
Carton of 1 Patient Calendar Pack of 24 Systems	NDC 0083-2310-24

Estraderm 0.1 (estradiol transdermal system) — each 20 cm² system contains 8 mg of estradiol USP for nominal* delivery of 0.1 mg of estradiol per day.

Patient Calendar Pack of 8 Systems	NDC 0083-2320-08
Carton of 6 Patient Calendar Packs of 8 Systems	NDC 0083-2320-62
Carton of 1 Patient Calendar Pack of 24 Systems	NDC 0083-2320-24

*See DESCRIPTION

Do not store above 86°F (30°C).
Do not store unpouched. Apply immediately upon removal from the protective pouch.

C91-37 (Rev. 9.91)

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Pictured: The "Downing" mahogany triple chime mantel clock.

STYLE

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Message in a bottle

Drawing on history, North Carolina potter Michael Sherrill creates memorable vessels that "make the common new"









Michael Sherrill (ABOVE) **in his clay-spattered studio.** RIGHT: **Ribbed teapots that bring to mind stacks of spools.** FAR RIGHT: **O-handled jugs with bright, matte surfaces from rare barium glazes.** BELOW: **Teapots sport Sherrill's signature elongated spouts.**

BY EVE M. KAHN

Philosopher-ceramicist Michael Sherrill designs his pots to strike sublime chords in us all. "I want my pots to pull people in and then play with perceptions," he says. And at first glance, his work does look cozily familiar: his elongated teapots recall treasures unearthed in Etruscan excavations; his O-handled jugs resemble those used by his own moonshine-making grandfather six decades ago in Georgia. But Sherrill always adds inimitable hues or proportions: a platter bears a simulated-pewter glaze; a pitcher's foot-long spout flares gracefully.

The artisan calls his style "New Constructionist," because it draws on the past "to reach forward." He takes his aesthetic leaps in the basement of his hand-built house on North Carolina farmland, where he produces perhaps one pot a day. "I could make lots of money using molds," he says. "But I'd miss working with my hands. That's how I communicate."

When he first plunged into ceramics, Sherrill practiced the Japanese art of *raku* (almost charred-looking surface treatments). By the early eighties, however, *raku* had become a crafts-shop cliché and he was starting to feel, as he puts it, "brave enough to just be myself." His works are now in galleries across the country (bottles start at $100; teapots, $750). Lately Sherrill has been experimenting with little-known barium glazes, and with ribbed vessels. Next he plans to add woodworking and metalworking studios where he can express his ideas for everything from furniture to flatware, and thus spread his artistic messages even further. ■




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As I See It #21 in a series
Bryan Leister
"Life is but a Dream"
Oil on Board



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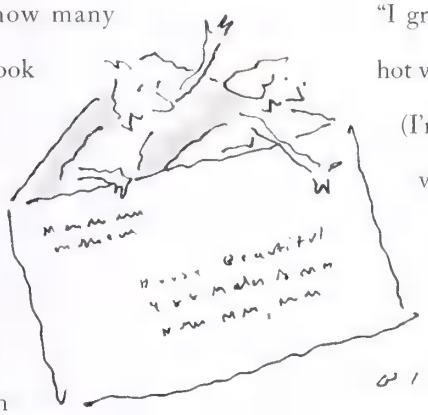
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Letters we thrive on

We receive many wonderful letters from our readers, nd this month there were two that I can't resist sharing. The first came from a reader in Alabama with a problem. Our new house is just what we want," she wrote, "however, ne land it is built on can be described in one word—PLAIN!"

We read her letter and looked at the photographs she ncluded, and we realized how many ouses we had all seen that look st like it—new and nice and ot quite at home on the te. So we decided to bring group of landscape design- rs together, show them the hotographs and ask them o come up with their solutions to our reader's problem.



They all responded with wonderful ideas, as you will see hen you turn to this month's "Field of Dreams." Study the our design schemes for that "plain" yard in Alabama and you ay find that one of them also works for you—in every way or n a few particulars. This story offers the kind of inspiration we re always aiming for—new ways to cope with the challenges f building, decorating, gardening and entertaining.

The Alabama letter is typical of those that help us focus on a problem. Other letters encourage us with a success story that we were part of. "I just had to write you this letter," a New York State reader wrote recently.

"I've subscribed to your magazine for ten years now. Your magazine was always a source of happiness for me.

"I grew up in a four-room house, with no basement, no hot water, and no plumbing. My dream for most of my life (I'm 35 years old) was to someday buy my own home. I work as a bartender in a hotel lounge, so for the last ten years, everyone, including banks, told me I could never do it because of my income. I never gave up. I always looked at your magazine to help me achieve my dream. I call it my second Bible.

"Anyway, I just closed on my HOME. I am very happy. It's a six-room (I have a son) house. It needs work, but it's *mine*. I just want to tell someone from House Beautiful because you helped me to not give up. I'm going to continue to receive your magazine to get ideas on how to make my house beautiful. Maybe someday I'll be in your magazine."

Could anyone ask for better work than helping to make dreams come true?

Louis Oliver Gropp

EDITOR IN CHIEF



A gift to be simple

"You have to love an old house and all its quirks," says decorator Sam Blount, who turned a small 1825 farmhouse in New York State into a family home warmed by keepsakes

The Blounts' natural gathering place is the cozy, low-ceilinged kitchen-dining room, with its hand-hewn beams and original fireplace and mantelpiece. Pulled around the old English pine table are early-19th-century faux-bamboo chairs found at Colefax & Fowler in London.

BY JUNE KURT

PHOTOGRAPHY BY RICHARD FELBER

PRODUCED BY CAROLYN ENGLEFIELD

It's a good thing that neither Sam Blount nor his wife, Charlene, is exceptionally tall. "Otherwise," laughs Sam, patting the hefty old beams of their six-foot, two-inch dining room ceiling, "we couldn't have bought the house." But even guests who have to duck their way to the dining table can savor the rustic integrity of the kitchen-dining room, where a wrought-iron pot-arm in the original 1825 fireplace recalls stews simmering above the embers. The original Dutch oven behind a pine door is missing its brick back: a previous owner had removed it. The oven that isn't there still makes Sam and Charlene wince. Not, one senses, because a Dutch oven is a status symbol, or because they would even have used it, but because it belonged here—as part of the continuity and identity of the place. The Blounts themselves made a number of changes in the house after they bought it in 1987—but made them with a deep respect for the original, unpretentious structure.

Continuity—living with the actual past at hand, rather than a sentimentalized version of the past—is a strong theme for the Blounts, who have filled their six-room house with beloved family pieces, quaint collections and family mementos, much as its original owners might have done. So many objects here are connected with a person or place from the Blounts' history—from the Mississippi Choctaw baskets on a shelf to a grandmother's willowware china—that two-year-old Anne, darting around her very old, very small house, is well aware that she comes from a very old, very big family. In fact, her parents come from the same little town in Mississippi and were childhood sweethearts. Their families have known each other for seven generations: "We even have great-great-grandparents in common!" says Charlene.

After Sam graduated from Ole Miss, he studied at the New York School of Interior Design and then in Sarasota at the Ringling School of Art—chosen, he says, for its strength in traditional styles. And although he has decorated far larger and more sophisticated abodes in New York City and its suburbs and in the South, he knew better than to overwhelm this simple Dutchess County farmhouse with the wallpapers and prints he favors elsewhere.

Throughout the house, the walls are plain white, a perfect background for the silhouettes Sam has collected for



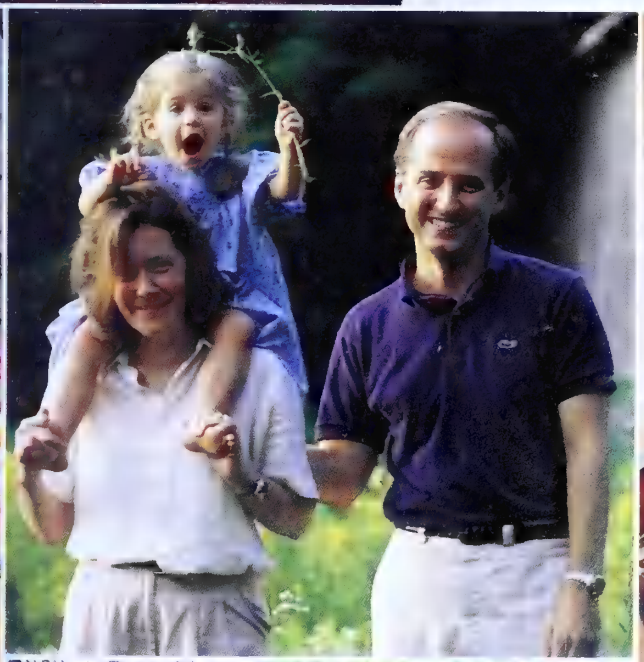


CLOCKWISE FROM TOP LEFT: **Beyond a blaze of blossoms in the kitchen, a view to the glassed sun-room. In the living room, Sam Blount's superb collection of silhouettes, hung high, 18th-century style; the living room is nine feet tall; only the kitchen-dining room has a low ceiling. A sing-along corner; the Choctaw slippers that belonged to Charlene Blount's grandmother. New stairs and entry look as if they have always been this way. On the front facade, lower-level kitchen windows are seen. Charlene and Sam Blount with daughter Anne. In the sun-room's English hutch, cherished willowware.**















On an end table in the relaxed living room, the Blounts' own family photos counterpoint family silhouettes of yore. Sam admits to a passion for 18th-century pieces, such as the country Gothic chair and the Regency bull's-eye mirror over the mantel—"I love the curved reflection." Tall English chair by the window, known as a "correction chair," was for naughty children and deliberately uncomfortable.

For more details, see Reader Information



"You can't overburden a little old house with too much pattern," says Sam Blount, who found that American and English country antiques made perfect partners here

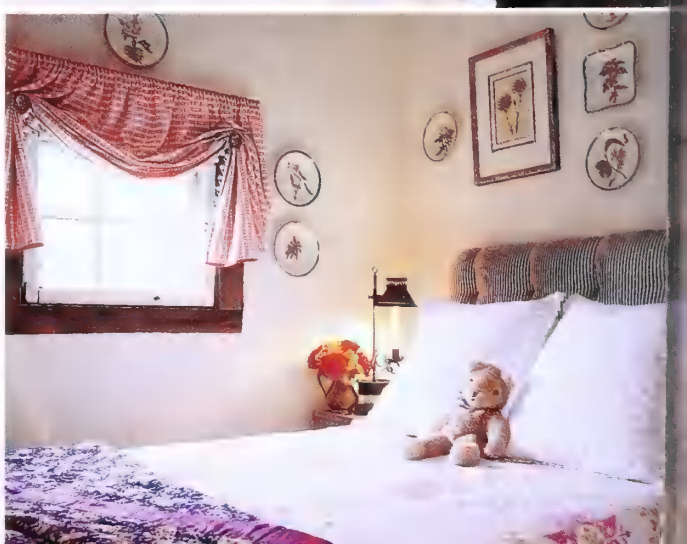
years. He was able to indulge his passion for 18th-century English antiques during that brief period in the mid-80s when the pound was in near parity with the dollar. The fruits of his trips to England, such as Regency bull's-eye mirrors, faux-bamboo chests, barleytwist candleholders and shapely country chairs, are everywhere in the house. Yet because they are for the most part simple pieces, they have a natural affinity for this American farm building.

Making the quirky old structure habitable for a young family was a challenge. Not only was the kitchen down narrow dark stairs from the parlor, but above the parlor level (which also holds Anne's little bedroom) was nothing but a half-finished attic accessible only by some crude metal stairs that ascended directly from the parlor. Sam admits that redesigning that attic space to yield a master bedroom and bath, a hall and guest room was the most interesting part of the project. "I really enjoy architectural design," he says. "But here we had to count our possibilities in quarter-inches." For example, the new shower is *just* tall enough for most people, and the closet doors *just* clear the slope of the attic ceiling. Above the new stairs (they now rise as they should, from the front entry) Sam carved a roof-high light well that does wonders to alleviate any sense of crowding. The Blounts' tall master bedroom under the eaves is a spacious surprise, with extra light pouring in from skylights. This room is another treasure house of their families' histories, brightened by quilts and a floral throw rug made by clever forebears. Charlene can't even count how many of her family were rocked, as infants, in the pine cradle that Anne used.

The Blounts' respectful rescue work on the house seems imperceptible, at least to someone who didn't know it before. Everything seems workable, in keeping, and just where it should be, as if for a century and a half the house had simply been waiting to be completed.







Toddler Anne Blount shares a tiny room (RIGHT TOP) **with friends (stuffed) and relatives (framed). The Shaker rocker is 19th century.** CENTER RIGHT: **Sam's great-great-grandfather made the bedside table, a wonderful catch-all.** BELOW RIGHT: **In the quietly feminine guest room, a number of hand-painted Swansea dessert plates, each with a different botanical design, are as pretty as pictures.** OPPOSITE: **The Blounts carved a spacious master bedroom, as well as closets, bath and guest room, from a half-finished attic. Set off by rustic board walls: a frill of lace and great-great-grandmother's hooked rug.**





White



A unified off-white color scheme gives you the freedom to blend shapes and styles. The exaggerated silhouette of the Schumacher sofa is softened by a simple cream-colored slipcover; the Randolph & Hein classical armchair wears luxurious taupe silk. Instead of the usual coffee table, this tea table from Drexel Heritage is useful and chic. For accents: the sculpture from Thomas Donahue; the plaster-framed mirror by Verberg & Brownfield from David Gill in London.

BY ANNETTE TAPERT PHOTOGRAPHY BY JAMES COOPER
PRODUCED BY DARA CAPONIGRO AND CAROLYN ENGLEFIELD



White was considered the absence of color until the 1920s, when Syrie Maugham redecorated her London sitting room with an all-pale look. And the word went out. "Beige, my color!" cried Elsie de Wolfe when she first saw the Parthenon. Modernist Jean-Michel Frank created a parchment-hued room for the vicomte de Noailles that was a sensation. More recently, William Hodgins and Vicente Wolf have kept white alive. Now, the all-white interior, once the signature of a few tastemakers, has become decorating's hottest trend. House Beautiful scoured the market for a white house of our own

Accents in terra-cotta fight monotony (ABOVE): The Old Master sketch is a reproduction from the John Richard Collection. BELOW: Modern meets classic: The Jacques Molin teapot and candlestick from Barneys New York with plaster relief plaques and Wedgwood cups.



Whites



Vicente Wolf's Nadine bench (LEFT), formerly sold only to the custom trade, is now available at retail from Henredon Upholstery Division. The trend for white isn't limited to soft furnishings. Reproductions of period furniture, like the hand-carved Regency tea table from Sarreid, Ltd., can now be found in white. The oversized Italian porcelain planter from Lorin Marsh is another way to add white.

By mixing a palette of neutrals like khaki, taupe, oatmeal or putty, a rich range of decorative effects can be achieved on everything from upholstery to pillows to wood finishes. LEFT: The Adam chair wears fabric from Christopher Norman; pewter Bath silk from Clarence House enhances the light finish on a recamier from Patina. Mirror Fair's Louis XIV frame finished in gold and taupe gives a feeling of quiet elegance. Pillows (ABOVE) are soothing tones from Lee Jofa's toast to bisque from Waverly.



A palomino interior will always enhance a view and bring subtle changes in light and color to walls, fabrics and furniture. Eliminating color does not reduce a room to sameness; instead, it allows other elements than color—such as texture, scale and form—to come into play. A modern lamp from Sirmos (RIGHT) and a bowl by Dan Levy are at home on a Neoclassical writing table from Niermann Weeks. Off-white curtain fabric from Carleton V, draped in an old-world manner, keeps dust off hard-to-find volumes from Urban Center Books. The lolling chair from Century (LEFT) is slipcovered in a two-toned neutral linen with a damask motif by Nina Campbell for Osborne & Little. The result is informality with a certain authority.

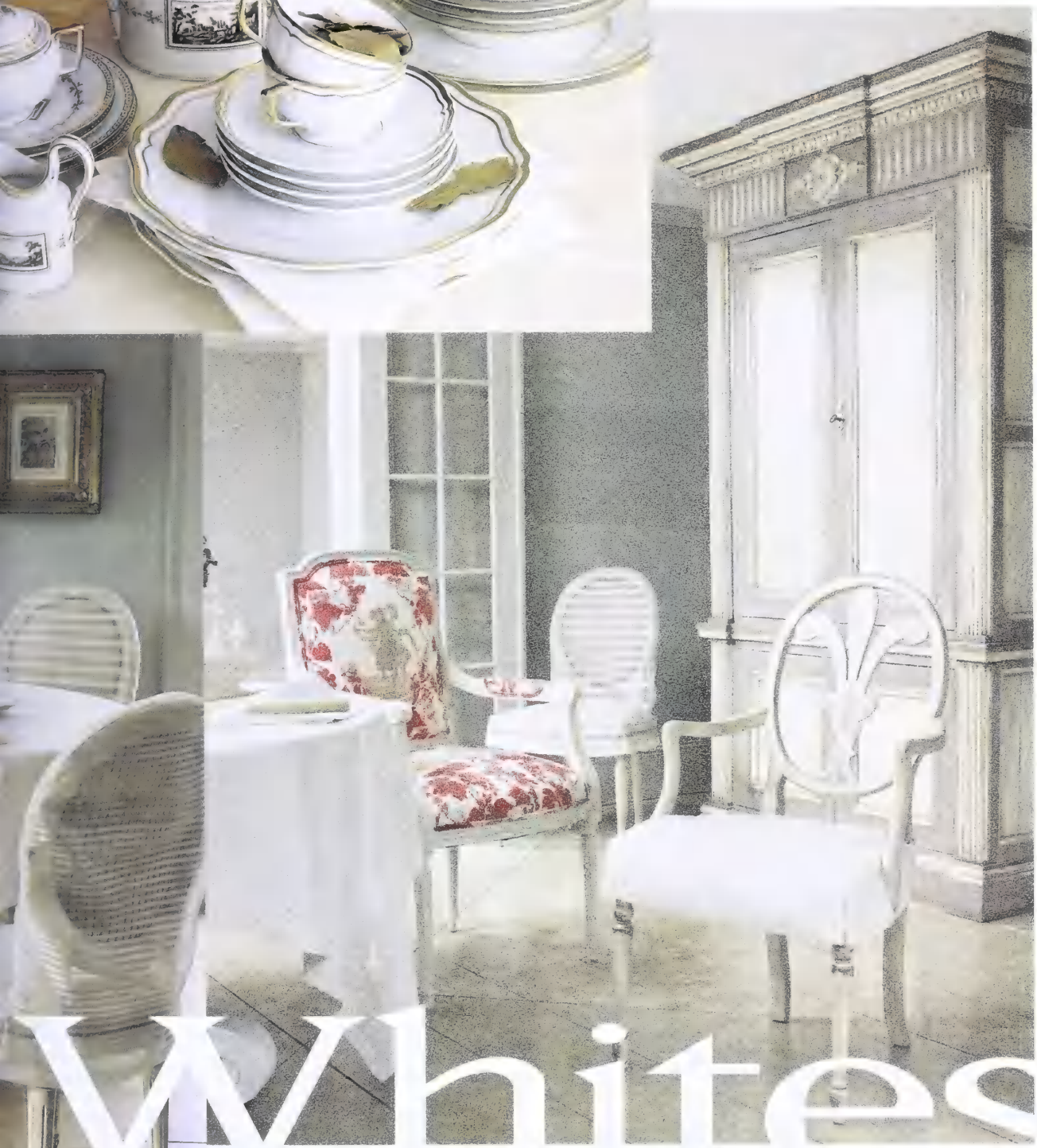


The subtlety and drama of a no-color scheme make an ideal background for art and furniture (RIGHT). The Neoclassical console from Julia Gray is white, gilt and faux marble. While a neutral palette is often associated with modern design, its roots are firmly entrenched in the 18th century. That feeling can be found in the historic reproduction plume-backed armchair from Hickory Chair. A touch of red adds warmth and texture to the light finish, as do the terra-cotta tones in the reproduction Old Master drawings from Julia Gray. The side chairs from Baker Furniture complete the mood. Neutral-toned accessories like the creamware condiment set and table linens from Bergdorf Goodman are discreet notes of luxury.





"A room should always have a touch of red," declared the Hollywood style setter Slim Keith. BELOW: The armchair from Avanti at left is covered in fabric from Nina Campbell's Pavlovsk Collection at Osborne & Little. For designers, "all white" requires interesting patina and texture, as in this armoire by Lorin Marsh. LEFT: Plain white Louis XV china by Reynaud is mixed with Richard Ginori scenic pieces.



Whites





For anyone tired of 80s rooms that seem to have been created for fin-de-siècle baronesses, there is something soul-replenishing in a luminous pale retreat. A daybed from Country Swedish covered in cotton linen from Quadrille anchors this room. The unusual highboy from G. L. Sawyer is reproduced in an "old white linen" finish. The half-moon nightstand is from [illegible] Veranda collection. Étagère stuffed with pillows is from the European Country Collection by Mary Hampton for Hickory Chair. Curtain fabric is Ivy Madras Lace from Brunschwig & Fils.

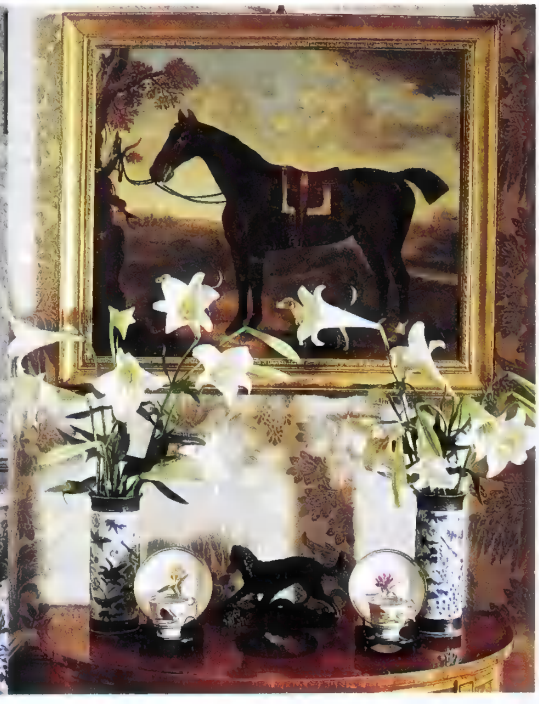
For more details or dealer information, see Pieces & Sources.



Decorating bloodlines

London decorator Jane Churchill, grandniece of Nancy Lancaster and cousin-in-law of Sir Winston Churchill, instinctively prefers the English country-house style





The drawing room (TOP, ABOVE RIGHT, AND OPPOSITE) shows how welcoming a blue room (with touches of red) can be, even in Britain's cool gray light. Jane Churchill's Blue Stripe curtains dress the tall parlor-floor windows. Zoffany's Versailles wallpaper; Pierre Frey's chintz. ABOVE LEFT: Lady Churchill sits in her blue room beneath a portrait of an early Jane, Lady Churchill by Richard Buckner, bought at auction.



Paper-backed Les Oeillets fabric by Bracquenie is hung like wallpaper in the dining room (ABOVE), where subdued lighting shines from two wall brackets—antiques shop finds—flanking a Swedish mirror. High-backed chairs upholstered in a red Jane Churchill stripe, are grouped around a table laid with Spode china from Thomas Goode in London. BELOW: Tongue-and-groove paneling provides a crisp background for the boys' bathroom.

BY NICOLE SWENGLEY PHOTOGRAPHY BY CHRISTOPHER SIMON SYKES
PRODUCED BY CAROLYN ENGLEFIELD

Jane Churchill's house was built around 1840 by the Victorian master builder Thomas Cubitt in a fashionable section of London near the river Thames. When she found it, it had been converted to rental flats, then abandoned for years in almost derelict condition. Turning it back into a proper five-bedroom house for a family with three sons between 21 and 9 took nearly a year of reconstruction and restoration, then a total redecoration by the woman of the house. Her firm is Jane Churchill Interiors; her own fabric and wallpaper company (still under her name) was sold in 1989 to Colefax & Fowler, the distinguished London decorating company in which her great-aunt Nancy Lancaster, a native of Virginia, was once a vital force.



Jane Churchill describes her decorating style as an understated version of the English country-house look: "chec not overdone, with a lived feeling," and she feels it is suitable for a city row ho as for a rural manor house.

Churchill considers t top-floor bedroom a partic lar success. "It didn't hav high ceiling, so I covered walls in the same fabric the curtains to make it f bigger," she explains. S

The bedroom at the top of the house (ABOVE) occupies previously unused space. It is warmed by Titley & Marr's Attingham toile de Jouy on walls and windows. The decorator emphasized the femininity of her room with white lace-trimmed bed linens and a collection of pretty pillows on the heavy white bedspread. BELOW: The red of the bedroom's toile is carried into the bathroom where chinoiserie painting makes much of ordinary storage cabinets.

ve her bathroom drama by commissioning a red-and-gold riental scheme, based on 18th-century lacquered furniture id executed by the decorative painter David Mendl. rotected by varnish, the painted panels effectively disguise a ll of nondescript cupboards. "It is the perfect red—not too ange, not too pink—and it comes straight out of the lidden can so there are no mixing problems," she comments.

Churchill planned a sep-ate television/family room that the drawing room, cated on the second floor it would have been Victorian days, could tain its formal elegance r entertaining. The draw-g room's graceful propor-ons are emphasized by the iginal cornices, which mehow survived, and by traditional log-burning fireplace that Churchill added. This L-shaped room is a mix of blues and claret. "I've always had a blue drawing room," says Churchill. "I think they look good in the very gray light we have in England. People think blue is cold, but it needn't be if you add red, and what is so wonderful to me is that almost all shades of blue work well together."



The exuberantly swagged and fringed drawing room curtains demonstrate Jane Churchill's views on window treatments: "It's important not to block out the daylight and not to use valances on windows in a low-ceilinged room," she says. "Well-made curtains last forever, and it's better to put up a roller blind until you can afford really good curtains rather than compromise on quality."



An oval mirror (ABOVE) from John Allsopp Antiques in London hangs above the white-painted mantelpiece that Churchill added to the top-floor bedroom to create a focal point; the mantel does not function except as decoration. Her grandmother's clock stands among other personal treasures on the shelf. OPPOSITE: A red-checkered dressing table skirt complements the toile on the walls. Candlestick lamps and a tilting mirror are pretty accessories. Churchill worked especially hard to give a personality to this initially bland space, and she thinks that the room epitomizes the understated English country-house look she usually strives for.

For more details, see Reader Information





Swirls of gleaming silver (THIS PAGE) define a cuff and napkin ring by Patricia von Musulin (OPPOSITE, BELOW LEFT). "I want to return to classicism in my work," says Von Musulin, who also designs in wood (OPPOSITE, BELOW RIGHT). "Contemporary culture has become too fast-food oriented. I believe in the civilizing ritual of food." Her pieces are at Bergdorf Goodman.

BY JILL KIRCHNER PRODUCED BY DANIELLE BARONI

Jewels for your table

Talented jewelry designers are turning their attention to the home, dressing the table with the same precious materials, sculptural forms and artistic vision that inspire their jewelry. Just as the right necklace can transform a dress, a stylish place setting can uplift a dinner party





Elsa Peretti (ABOVE LEFT) was a pioneer in making the transition from fashion to home, an understandable progression for jewelry designers because of the similarity in materials and techniques. Peretti's designs often evolve out of natural organic shapes, such as beans, teardrops, bones. She is able to reduce an object to its essence—the secret to the success of such pieces as her famous floating heart necklace. The deceptively simple forms of her objects for the home are dictated by common sense. The hollow in the handle of a cup (ABOVE RIGHT) and her dimpled bowls fit the hand, and their smooth contours mimic the worn familiarity of long use. Like many of the designers shown here, Peretti makes her home her laboratory; her creations grow out of her own needs. She has an exclusive relationship with Tiffany & Co. that has allowed her to explore all her areas of interest. ABOVE RIGHT: Peretti's Padova dinner fork and pearl ring.





Using a stylistic lexicon of crosses and hearts, discs and daggers, Robert Lee Morris (ABOVE) creates modern-day talismans for the body and the home. A former anthropology student, Morris explores the vocabulary of myth and symbolism in simple, sensuous forms. In his Artwear jewelry gallery in New York, Morris introduced the concept of jewelry as art (TOP); now he is bringing art to everything from cosmetic packaging (a lipstick case for Elizabeth Arden) to china embossed with his signature crosses for Swid Powell.





PHOTOGRAPHY BY LIZZIE HIMMEL







"Tabletop accessories are like big jewelry," says Lisa Jenks (ABOVE), describing the affinity between the two. "The scale is different, but the ideas are the same." Jenks's fascination with antiquity and primitive art—South American, African, Roman—inspires all her designs, from bracelets to barware (TWO VIEWS, TOP). Her modern-primitive style is seen in geometric patterns etched into crystal and flatware for Sasaki, pewter paperweights and metal-studded maple tray. Her jewelry is available at Barneys New York; wood bowls and other accessories are sold through Works Gallery.

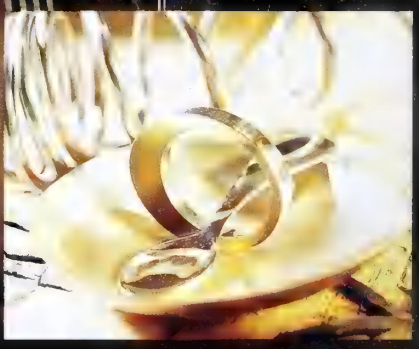




One benefit of moving into the tabletop area was that "I could make things I had always wanted for my home," says Linda Lee Johnson (BELOW RIGHT). Her limited edition bronze bowl and vases (BELOW) are close to fine art, while her sterling napkin ring, baby spoon and porringer are clearly functional. Bronzes available through Linda Lee Johnson; silver pieces can be ordered at Barneys New York.







The sea near the Brooklyn home of Stephen Dweck (BELOW RIGHT) is an inspiration to him. "My dictionary of color has been created from nature," he says. His silver knife and fork (BELOW LEFT) resemble abalone; the starfish paperweight envelops a nugget of rose quartz; silver creatures on a mother-of-pearl shell, all at Felissimo.

For more details, see Reader Information and Prices & Sources







wanted something between odern and traditional," says ngela Cummings (OPPOSITE, TOP GHT). Her transition from welry to tableware is nearly amless. A rope necklace ggered Fishnet china (OPPOSITE, P CENTER), seen with her gold ather jewelry. Venetian tile spired her earrings and laid bracelets, her San Marco d Venezia china (THIS PAGE). l at Bergdorf Goodman.

A TIMELESS TREASURE OF MODERNISM



This house by Marcel Breuer, one of the creators of modernism, still looks as bold and fresh as it did the day it was built over thirty years ago

BY CHRISTINE PITTEL
PHOTOGRAPHY BY WALTER SMALLING
PRODUCED BY SARAH KALTMAN

At the end of the winding road, all you see is stone—a long, straight, sun-dappled wall of stone in the woods. It could almost be a ledge of rock in the natural landscape. No windows punctuate the front facade of this unconventional house on the outskirts of Baltimore designed in 1959 by Marcel Breuer, with his young partner Herbert Beckhard. (Breuer was one of the original Bauhaus modernists.) Sliding glass doors ten feet wide open to an entry foyer and another wall of glass that offers a glimpse right through the house to an interior courtyard and the bluff overlooking the lake beyond.

Sliding glass doors separate the entry foyer (ABOVE) from the interior courtyard. OPPOSITE: All the exterior walls are stone or glass.



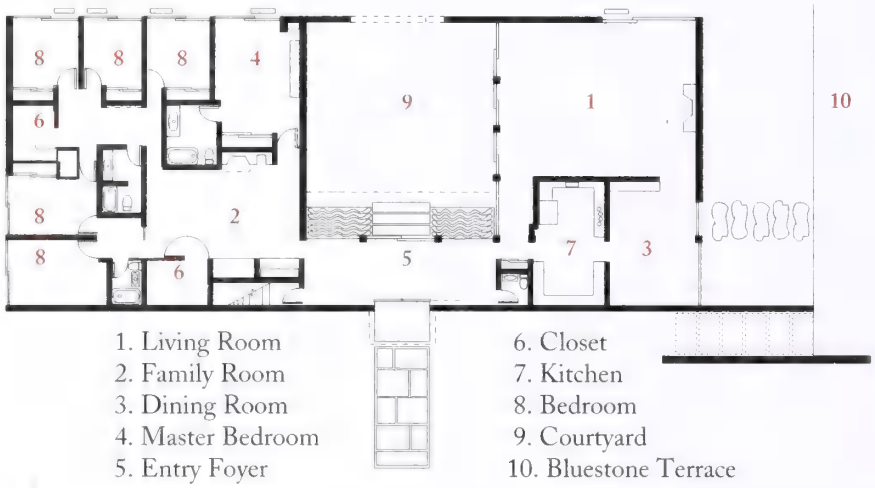












The house is part thesis on how to live and part ode to nature. Just on the other side of the massive front wall, the expansive and well-proportioned rooms open to the view. Wide stretches of glass create the sensation that you are inhabiting the landscape. The sleeping quarters on the left and living areas on the right frame an interior courtyard that functions as an outdoor room, effectively doubling the living room space.

Outdoor materials come right into the house. Bluestone paves the floor, and rugged Maryland stone turns walls into powerful abstract compositions. The Italian masons who did all the stonework were only allowed to work half a day, on the theory they would be too tired in the afternoon to place each stone carefully enough for the best form and color.

In this house, Breuer deals with relatively simple forms and concentrates on revealing the nature of materials. The fireplace in the family room is concrete, cast in place and then bush-hammered so you can see the pebbles and gravel that make up the aggregate. He likes the warmth of wood: furniture of rosewood, teak and cherry, interior walls paneled in cedar.

Remarkably, the house remains exactly as Breuer and Beckhard designed it. The client, Mrs. Edith Hooper, patron and philanthropist, loved modern art, architecture and design and she believed in Breuer, working with him on four other public and private commissions. Some of her paintings now reside at the Baltimore Museum of Art in a wing named for her, but her furnishings are here. Breuer designed the built-in desks, cabinets, bookshelves and credenzas that hang on the walls and accentuate the strong horizontal lines of the house. Other pieces have become classics—the Charles Eames lounge chair and ottoman, the Florence Knoll sofa, the Alvar Aalto coffee table.

Walking in the house is a bit like stepping into a time warp. New York architect Jonathan S. Foster recently restored and refreshed it, keeping things "as original and honest as possible." The house deserves all this attention. It has real, and rare, integrity.

The floor plan (ABOVE) divides the house into two centers linked by the entry foyer. OPPOSITE, CLOCKWISE FROM TOP LEFT: Eero Saarinen designed the coffee table in the living room. Large painting behind the sofa is by Francisca Sutil. The sculpture by the living room's glass wall onto courtyard is *Two Girls Reading* by Gerhard Marcks. China and flatware by Oscar Tusquets on the dining room credenza is available at Modern Age, and the candlesticks are from Royal Copenhagen/George Jensen Silversmiths. On a rug by Christine Van der Hurd stand a dining table and black molded plywood chairs by Charles Eames.











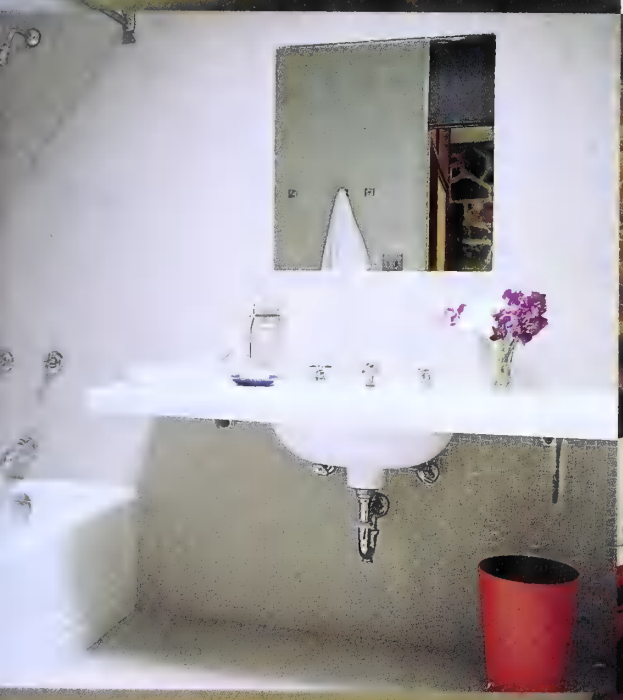
THE HOUSE IS AN INTERPLAY OF INTRIGUINGLY VARIED TEXTURES AND NATURAL MATERIALS, ACCENTED BY BRIGHT SPOTS OF COLOR FROM PILLOWS AND TAPESTRIES



A view down the entry-hall (ABOVE) carries the eye through the dining room and into the landscape. OPPOSITE, CLOCKWISE FROM TOP LEFT: Every bedroom has a built-in desk. The abstract tapestry in the master bedroom was designed by Mrs. Breuer and woven by Mrs. Hooper. The architect took great pleasure in textures—woven grasscloth, Japanese matting, nubby tapestries; blankets in the guest bedroom are from the Ralph Lauren Home Collection; molded plywood chairs throughout by Charles Eames. The coffee table in the skylit family room is by Alvar Aalto; wooden wheels on mantel shelf from Tucker Robbins. Le Corbusier designed the family room tapestry; between it and bush-hammered fireplace stands a Noguchi lamp. A skylight brightens the master bathroom.











We asked five garden designers to let their imaginations take root on a bare acre around a new house. Their plans can help you with your garden



FIELD OF DREAMS

BY CARA GREENBERG
PRODUCED BY ELIZABETH H. HUNTER

Like most of us when confronted with a blank slate and required to be creative, Sharon Adams froze. "Help!" she wrote to House Beautiful, asking what to do about the flat, nearly treeless acre around her new house in Tuscaloosa, Alabama. "The house is just what my husband and I wanted, but the land it is built on can be described in one word—PLAIN! Except for a toolshed, some tiny peach trees and a row of 50-year-old pecan trees at the back property line, our yard is completely characterless and boring."

Sharon Adams is not the first reader to write asking how to plan a garden, but her house and yard are so typical of others across the country that we knew designs for her would help many homeowners. We also saw an opportunity to strip away the mystique that surrounds the landscape designer's creative process and get to the root of the question: How does a garden design grow?

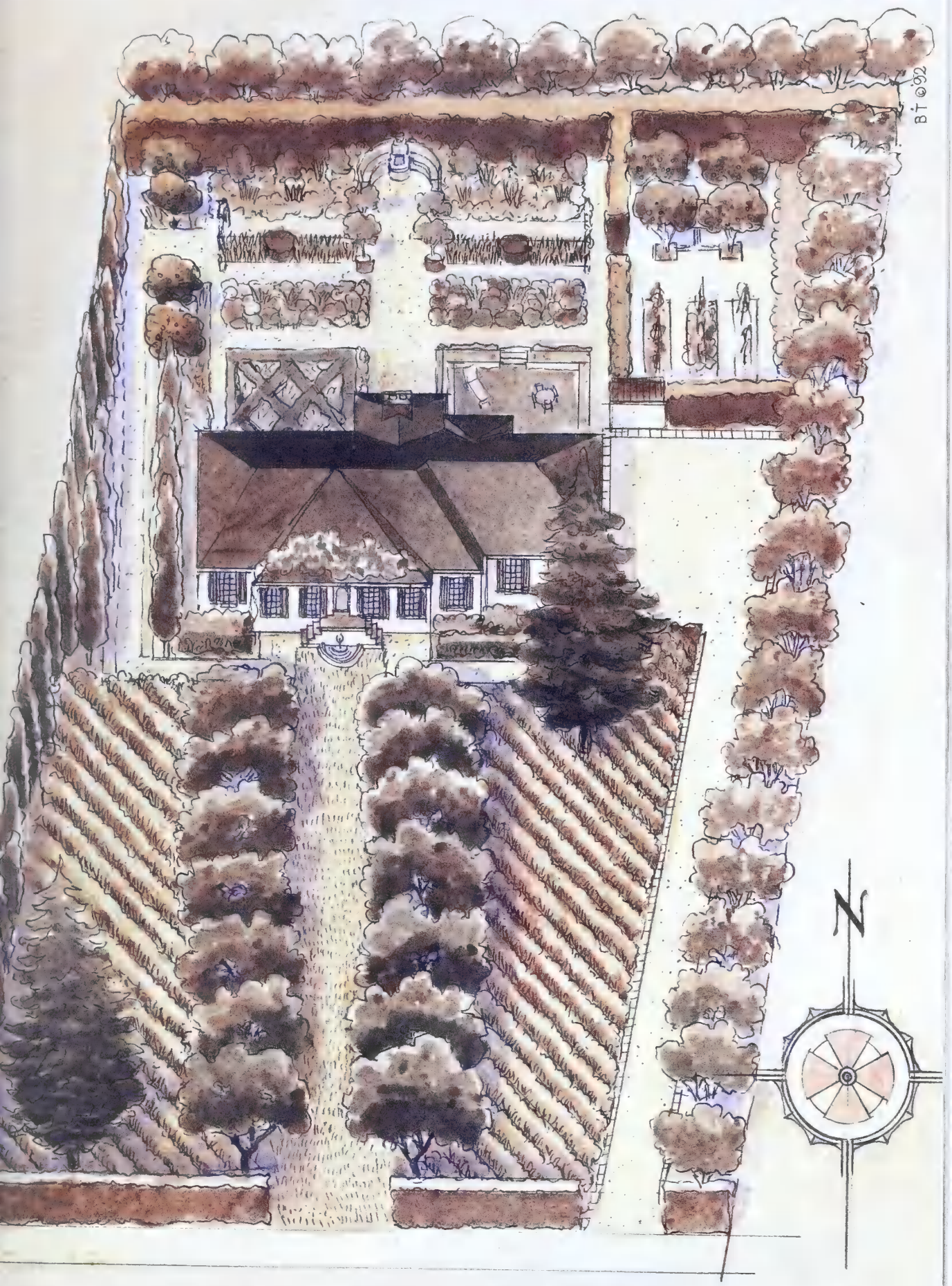
First we asked five leading landscape designers to gather for a day-long discussion in our New York offices: Madison Cox of New York City; Craig Bergmann and James Grigsby, who are partners in Wilmette, Illinois; and two Californians—Nancy Goslee Power of Santa Monica and Isabelle Greene of Santa Barbara. Then we asked them to draw up a plan for the Adams property and gave each the option of specifying plant material for his or her own part of the country. The result: four very different schemes, each full of ideas—some fanciful, some practical, some general enough for any plot no matter what its size.

Landscape designers always begin with a visit to the site, sometimes staying for as long as a day. Greene keeps a folding table and chair, drafting kit and measuring tapes in the trunk of her car so she can make drawings on the spot. "I stay there until I have a plan," she says. "Although it's a sketch, it's very often all my clients need."

Since our designers could not travel to Tuscaloosa, we supplied them with site plans and many photographs. At our New York meeting, moderated by HB garden editor Kenneth Druse, everyone quickly got into the spirit of the project. Soon the designers were talking as if they had walked the property and asking questions about Sharon and Dorman Adams, a working couple with two teenage daughters. Grigsby saw an immediate advantage in the barrenness of the yard. "I'm glad we don't have to rip out an existing landscape," he said. And all the designers were relieved that the driveway—utilitarian and ungraceful—was gravel and not hard-to-remove pavement. In the end, two plans involved moving the drive; Greene and Power left it where it was. But during the creative process everyone liked the idea that they could change it if they wanted to.

The rural setting of the Adamses' house inspired Power to restore "some sense of the serenity and grandeur of the agrarian age." She remembered driving through the back roads of California and seeing what was left of turn-of-the-century citrus groves, where long allées of date palms and eucalypti

This barren landscape (ABOVE) inspired four garden designs. Nancy Goslee Power and her associate, Brian Tichenor, imagined an allée of California live oaks (OPPOSITE), cypress trees on the west and olive trees on the east to provide the framework for fields of lavender. A climbing rose arches over the front door. Behind the house, Power designed a clipped parterre of *Teuchrium chamaedrys* and *teuchrium fruticans* to balance an existing patio on the right.



AN AGRARIAN GARDEN IN CALIFORNIA

Nancy Goslee Power & Brian Tichenor



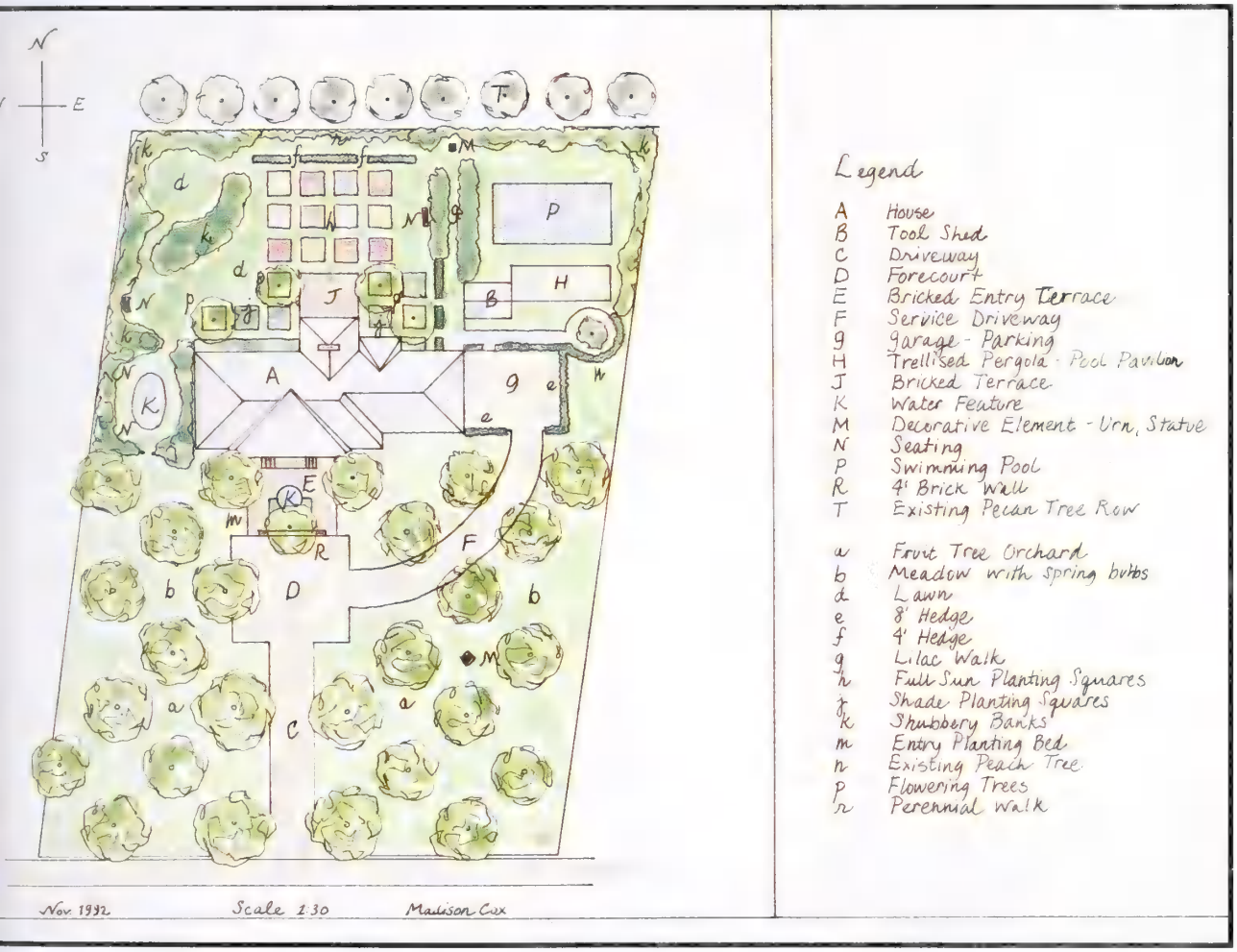
Craig Bergmann Landscape Design, Inc.

Someone asked jokingly, "Can we move the house closer to the road?" All the garden designers concurred: It is best to call them in before a house is built

led to stately houses. She created a similar allée in a , sumptuous landscape of Mediterranean plantings. sby and Bergmann also wanted to preserve the pastoral ties of the property. They took care not to overdesign it, use they feel strongly that the new landscape should be ome with its neighbors. To Cox "the flat, undistin- ned plot seemed lacking in any sense of mystery, discov- whimsy or poetry." He created some with shady "rooms" pathways sculpted out of shrubbery behind the house g with many cool places to sit.

he best landscape designers are not afraid to be bold, and oldest strokes came in the way each of our designers handled the problem of the Adamses' vast front yard. When someone asked jokingly, "Can we move the house closer to the road?" all the designers concurred: If at all possible, call in a landscape designer before a house is built.

In dealing with what Greene called "miles of front yard," three of the designers were influenced by the formal front entrance of the house and the symmetrically spaced windows. As Power put it, "The symmetry and traditional proportions of the architecture called for a predominantly axial plan." With an allée of California live oak trees, Power defined the central axis leading from road to house. She transformed the lawn on either side into a sea of lavender, planted on angles

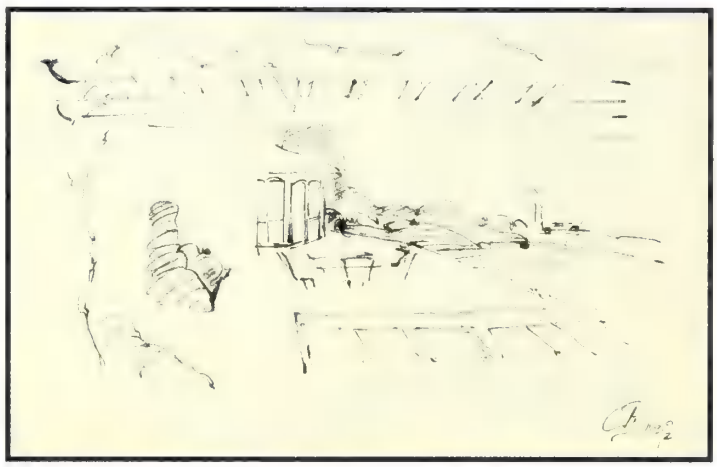


To encourage visitors to use the front door Craig Bergmann and James Grigsby created a new driveway (OPPOSITE) and softened the entrance with three rose beds—one semicircular, two square. ABOVE: In the back garden, Madison Cox planted eight squares with shade-loving flowers, twelve more with sun-lovers. To the west of the house, an afternoon garden has white flowers and trees with pale blooms that begin to glow as the light fades.

Our designers agreed that too much variety in plant material can make a hodgepodge. "A mere collection of plants is not a garden," said one of them

to catch every breeze.

Cox's driveway, on a central axis with the front door, widens into a square forecourt which joins a brick terrace to orient visitors to the front door. The front yard inspired a romantic gesture: an orchard of flowering fruit trees, planted on the diagonal. Bulbs bloom under the trees in spring, wildflowers in summer.



Greene turned necessity into virtue, using the breadth and depth of the front yard to create gracious views from inside the house. Two three-season flower borders—successively blooming iris, phlox and asters—flank a rectangular pond, and beyond each border is a row of flowering trees. In contrast to the symmetry and formality in front, Greene designed a relaxed setting for family living behind the house.

Designing a garden is not unlike designing a house: creating perimeter "walls" with trees or hedges, deciding how to divide the space and how to relate each area to the next. Most of the framework of a garden is what landscape designers call hardscaping—driveway, patio, walls and walks—but trees, hedges and shrubs are also part of the structure. The house analogy should not be carried too far, however, as Cox pointed out: "Unlike a house, a garden can be easily added to or redefined over many years." He explained that his plan seems complex at first glance but is actually composed of simple components which can be implemented one at a time.

In fact one way to finance a landscaping project is to complete the work over five or ten years. Grigsby outlined possible stages for the realization of his and Bergmann's plan. The first step would be the new circular drive. "Then I would begin work on the front entry as quickly as possible and make it more gracious, with antique roses enclosed in boxwood hedges," he said. The partners also recommended painting the shutters and trim of the house putty or sage green, to blend with the land scape. The next year' project might be to cove the toolshed with lattice work and flowering vine and to begin a cottag garden of perennials ornamental grasses an climbing roses adjoinin the patio behind th house. Five good-size mature trees could fo low at the next plantin season, with five mo the year after. (Grigsb says, "We don't thin people should have to wait ten years for trees to grow enjoyable size—particularly people with almost-grown chi dren.") The fenced vegetable garden is the final step.

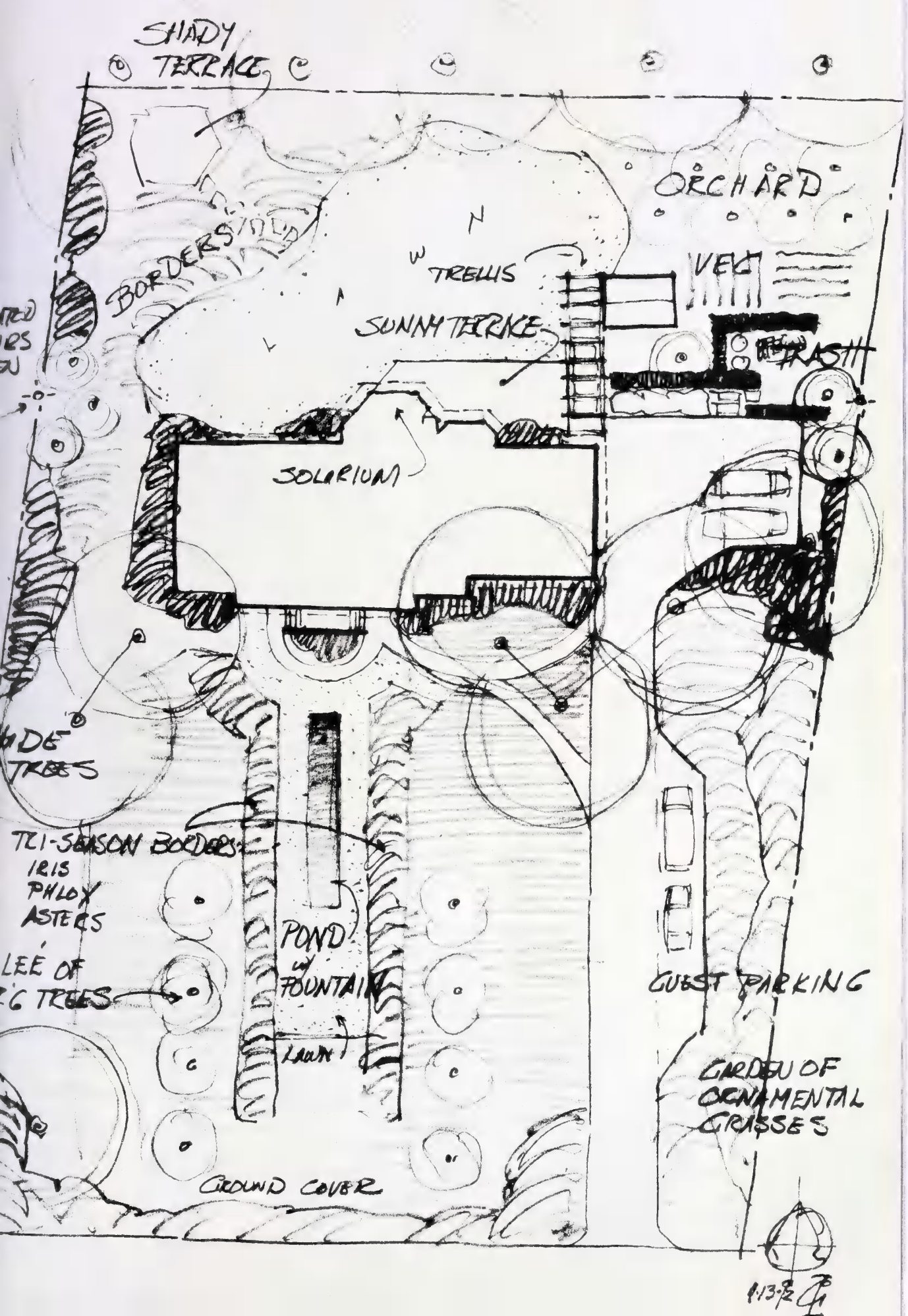
If the hardscape and large trees are the architecture of landscape, the plantings are the decoration. Our designe were in accord on the importance of limiti g the varieties plant materials in order to avoid a hodgep dge. "When I fir got to California, I went crazy," said Pow r. "I had never see so many exciting plants. I had to have one of everything f my front garden. Now, each year I use less and less." C agreed: "A mere collection of plants is not a garden."

We wondered which of the four plans appealed most Sharon Adams. "I like something about all of them," sh said, mentioning Greene's horizontal trellis shading a wa between house and toolshed, Cox's placement of the swim ming pool, Power's stone wall around the patio. Overa however, Bergmann and Grigsby's plan was most in lin with what the Adamses had imagined. "We like the ope ness, and the fact that it would require less maintenance th the others," Adams said. "But this gives us four very defini looks to think about."

Indeed, each designer's unique impulses, leanings an experience came through, which is just as it should be. "Pe ple who have never worked with a landscape designer m think we all solve problems in much the same way," sa Cox. "But there are an infinite number of approaches to t same landscape challenge."

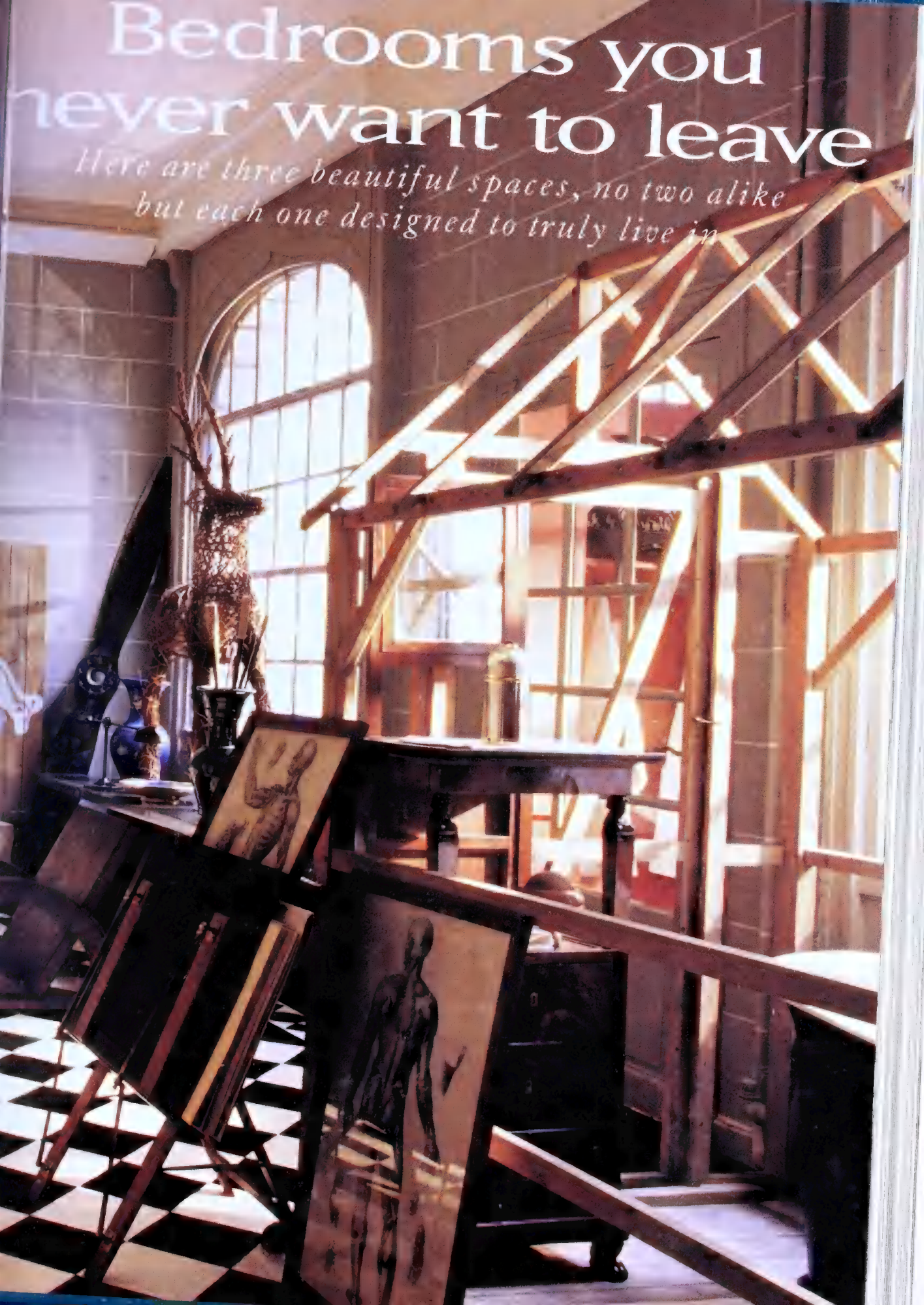
The drawing (OPPOSITE) is similar to what Isabelle Greene produces on her first visit to a site. It shows general concepts—a pond, borders, trees—but has few details. "I use it to discuss with my clients where they want to see the project go," she says. Greene was the only designer to suggest an architectural change—enlarging the existing screened porch to mak a solarium with angled walls (ABOVE). She also designed a walkway between house and tool shed, with a trellis above it.

For plant lists for these gardens, see page 148; for advice on picking a landscape designer, see page 39


SHADY TERRACE
ORCHARD
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TRELLIS
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BORDERS
SUNNY TERRACE
TRASH
SOLARIUM
TREES
TRI-SEASON BORDERS
IRIS
PHLOX
ASTERS
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TREES
POND
W/
FOUNTAIN
LAWN
GUEST PARKING
GARDEN OF
ORNAMENTAL
GRASSES
GROUND COVER
9-13-92



Marie-Paule Pellé's Paris showhouse bedroom for a highly civilized though hypothetical man is crowded with objects he would admire. Organizing the clutter is the simple color scheme of black, white and browns, plus one shot of vermillion.


Bedrooms you never want to leave
Here are three beautiful spaces, no two alike but each one designed to truly live in





BY ELAINE GREENE
PHOTOGRAPHY
BY THIBAULT JEANSON

To introduce Pasha, its new fragrance for men, Cartier sponsored a decorator showhouse last winter in one of Paris's fine old *hôtels particuliers*. The persona of Pasha was to be that of a glamorous, cultivated man of the world, and several magazines were asked to represent him in different rooms.

Parisian Marie-Paule Pellé, a freelance magazine editor, a designer of interiors both private and public, and a woman who matches the Pasha persona except for gender, designed a studio bedroom on behalf of *Marie Claire*. She gave the gentleman a profession—architecture—and the love for fine art that is common in architects. She made his bedroom a comfortable sanctuary in which he could happily spend many waking hours, a place in which his eye would be constantly engaged by the many interesting objects he had collected.

Of course, she had a wonderful time doing it. Pellé thrives on visual surprises, juxtaposing the serious with the whimsical, the dignified with the casual. You can see her approach in a single piece, the *lit à la polonaise*, a formal French bed that is usually draped with yards and yards of silk. Instead, she upholstered the head- and foot-boards in a solid red—the only color in an otherwise neutral room—and woun matching ribbon around the dramat but usually unseen superstructure.

Opposite the bed (preceding page the designer placed the largest whim in the room—the old framework of tiny building (probably a changin room for the beach) to enclose a bat tub and washbasin. This way, windo light is not lost by partitioning, y there is a sense of separation for t bath fixtures, and the vocation of t architect occupant is referred to. T faux-stone walls are part of a geometr theme that is also seen in the rug, whi is a Marie-Paule Pellé design manufa tured by Stark Carpets, and in t checked bed cover she chose.

e stag figure in the room
OSITE LEFT) is this gilded head—
on the wall as might be
ected, but on a klismos chair.
VE: One cabinet, left of the bed,
uffed with working drawings;
vin cabinet at the other end
he bed stores clothing. For a
ssical background, the designer
d a trompe-l'oeil stone wall.
typical Pellé contrast, fine
thault bed linens are paired
h a rustic checked blanket. RIGHT:
e generous sitting area is
nished with a sofa, two 1930s
nchairs, a quirky music-stand
ir. Large stag is a topiary frame.
fabrics, Manuel Canovas.





Carolina Herrera, whose Andy Warhol portrait (LEFT) hangs on her library wall, eschewed the help of a decorator when designing her New York town house with her husband, Reinaldo. Her bedroom (OPPOSITE ABOVE) brims with flowers—in paintings, printed fabrics and fresh blooms. Herrera loves the romantic mystique of the dressing table (BELOW); hers is crowded with antique silver and crystal from her own and her husband's parents, along with photographs of family members and family dogs and pale roses in little crystal bud vases. Herrera's dressing room (OPPOSITE BELOW) doubles as a dining room for parties. "It works perfectly for dinners for twelve at two



round tables or one long one," she says. Her clothes, hidden behind the dressing room curtains, are easily accessible. "I hate the idea of putting things in the back of a closet and never seeing them again."



JANE ELLIS
OTOGRAPHY BY THIBAULT JEANSON

uturière Carolina Herrera is one-look woman. Her wardrobe is red, feminine and mostly black or e; her new offices are sleek and ern; and her bedroom—her refuge sanctuary—is filled with flowers.

spend half my life in this room," aughs. "I love flowers, but I don't a garden in America, so I made my oom into a garden." Upholstery and eries are printed with rosy blooms, e are garden paintings, and she es sure there is always a profusion of lowers. Herrera is mad about roses always arranges them herself—usu- whites mixed with the palest pinks he bedroom, but sometimes she itutes vivid red carnations.

he Venezuelan-born Herrera ched her fashion house twelve years Now she has three collections, from e couture to a boutique line, a bridal and fragrances for women and for She designs for Jacqueline Onassis, ng many other high-profile clients, her life is a hectic whirl of business and social engagements. But she most enjoys relaxing in her bedroom in the narrow town house on Manhattan's East Side where she lives with her husband, Reinaldo, and the two daughters (of four) who are still at home.

Herrera's bedroom is dominated by a chintz-covered canopy bed. "I love beautiful beds," she says, noting that her passion for linens, lace and heaps of pillows was inherited from her mother and grandmother. "I do everything from here: telephone, watch television, read and write."

Herrera's dressing room also serves more than one purpose. Curtained with rose-and-white toile de Jouy, it doubles as a dining room for parties. "It's very romantic; you feel you are sitting in a tent," she says. Behind the curtains, clothes are arranged by color. "I'm a Capricorn. I have to have organization." Nevertheless, her house is easy and livable. "I like to be cozy," she says. Sophisticated on the street, cozy at home—that's Carolina Herrera.





This bedroom has enough symmetry to be restful without being rigid. Draped tables and Georgian mirrors on either side of the bed (LEFT AND BELOW) match, as do 16th-century Ming cabinets flanking the fireplace. But the sitting area furniture is noteworthy for a diversity of shapes and texture Upholstered furniture, Donghia; all fabric, Gretchen Bellinger.



Billy Francis furnished the fireplace area (ABOVE) with plenty of places to sit because even the most frazzled parents welcome offspring to their retreat from time to time. So that the room would appeal to both wife and husband, Francis made it soft and luxurious, but tailored enough to put a man at ease.

For more details, see Reader Information

ELIZABETH H. HUNTER
TOGRAPHY
MICHAEL MUNDY

many houses being built
, the master bedroom is one of the
st rooms, second only to the
en. There is a good reason for this:
r lives become more hectic, couples
a retreat—a room with a spacious
g area, a television of their own, a table for breakfast. At a recent Kips Bay Boys' and Girls' Club Decorator Show House in New York, designer Billy Francis thought of everything an overworked couple could want: a curtained bed, electronic equipment in two Chinese cabinets, easy chairs and a sofa.

With a palette of silver and ecru, the room is as visually soothing as it is acoustically serene. Interlined curtains at the windows keep out street noise; upholstered walls absorb sound.

But the room is more than a cozy cocoon. Francis has used the pale setting as a background for a witty assortment of antiques. Each piece was chosen for its rich wood color or strong lines. The Biedermeier chair at the pedestal table and white leather chair near the bed, for example, have similar flaring backs. The stepped constructivist table between the armchairs is French, circa 1925.



Miss hospitality



Molly O'Neill spent five years in kitchens and dining rooms all over New York City gathering recipes and culinary lore for her New York Cookbook. *Along the way she learned the secrets of a relaxed party*

BY MOLLY O'NEILL
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY JANE ELLIS

Since college, when I cooked dinners on a single burner in my dormitory, I've fantasized myself as a "salon keeper" or even "doyenne." But in the family dining rooms of rambling Park Avenue apartments and around kitchen tables in the overcrowded rooms of recent Indo-Chinese immigrants, I realized how little I knew about hospitality.

The most successful dinners I have attended in researching my book were not those full of pomp and show; they were humbler evenings with simple idiosyncratic menus—dinner parties born of the host or hostess's heart.

I remember, for instance, a spring dinner in the Greenwich Village apartment of Lydie Marshall. Rather than produce an ornate culinary feat, the French cooking teacher served a huge salad, bread, cheese and a rustic apple tart. Because her kitchen occupies the west end of one floor of her brownstone and the dining room fills the rest of the floor, she cooked while guests sipped wine at the table. The wine was good, the conversation even better. We left feeling like we'd been to Paris in the springtime.

The next evening I attended a dinner party in a penthouse in Trump Tower, where guests nibbled caviar followed by a complicated salmon course, veal with wild mushrooms, salad, cheese, pastries and chocolates. After the *(Continued on page 140)*



Molly O'Neill (ABOVE), **a food writer for *The New York Times*, gives a dinner party once a week, serving food buffet-style and sometimes offering guests dishes she is still experimenting with. A few favorites** (OPPOSITE, CLOCKWISE FROM TOP LEFT): **chicken breasts stuffed with spinach and cheese, served with asparagus in a brown butter and nutmeg sauce; soufflèd citrus tart; Thai shrimp and scallop chowder with lemon grass, galangal (Thai ginger), cilantro, mint and coconut milk.**

Recipes begin on page 140













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Great recipes and the great taste of LAND O LAKES® Butter are all the ingredients you need to recreate the taste and spirit of a country inn right in your own home. Here are three fabulous recipes brought to you by Land O'Lakes and innkeepers from the *Country Living*™ "Country Inns Across America" Program.

THE WHITE INN, FREDONIA, NY

Berry Butter

YIELD: 2 CUPS

1 cup fresh berries (strawberries, raspberries or blueberries)
3 tablespoons light corn syrup
1 cup LAND O LAKES® Butter, softened

In 5-cup blender container or food processor bowl puree berries. Press through strainer or sieve to remove seeds and skins, if necessary; set aside. In small mixer bowl beat butter until light and fluffy (1 to 2 minutes). Add berry puree and corn syrup to butter. Beat at medium speed until well mixed (1 minute). Cover; store refrigerated. Let stand at room temperature 30 minutes before serving. Serve with warm biscuits, scones, or nut breads.

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ANDOVER INN, ANDOVER, MA

Wild Rice Pancakes with Cranberry Honey Butter

YIELD: 10 PANCAKES
(2 CUPS CRANBERRY HONEY BUTTER)

Cranberry Honey Butter
1 cup LAND O LAKES® Butter, softened
1/4 cup honey
1 cup whole cranberry sauce

Wild Rice Pancakes
*1/2 cup buckwheat flour**
1/2 cup all-purpose flour
1 teaspoon sugar
1 teaspoon baking powder
1/2 teaspoon baking soda
1/4 teaspoon salt
*1 cup buttermilk***
1 egg
2 tablespoons LAND O LAKES® Butter, melted
3/4 cup cooked wild rice

In small mixer bowl beat one cup butter and honey at high speed until soft and fluffy (1 to 2 minutes). Reduce speed to low; add cranberry sauce. Continue beating, scraping bowl often, until well blended (2 to 3 minutes). Cover; store refrigerated. In large mixer bowl stir together buckwheat flour, flour, sugar, baking powder, baking soda, and salt. In medium bowl, with wire whisk, stir together buttermilk and egg; add to flour mixture. Beat at medium speed, scraping bowl often, until well mixed (1 to 2 minutes). Continue beating, adding 2 tablespoons melted butter in a steady stream, just until blended. By hand, stir in wild rice. Heat lightly greased griddle or frying pan to 350°F or until drops of water sizzle. For each pancake pour 1/4 cup batter onto griddle. Cook until bubbles form on top (1 to 2 minutes). Turn; continue cooking until light golden brown (1 to 2 minutes). Serve pancakes with cranberry butter. Tip: *Cranberry Honey Butter* can also be served with breads.

* 1/2 CUP ALL-PURPOSE FLOUR CAN BE SUBSTITUTED FOR 1/2 CUP BUCKWHEAT FLOUR.
** 1 TABLESPOON VINEGAR PLUS ENOUGH MILK TO EQUAL 1 CUP CAN BE SUBSTITUTED FOR 1 CUP BUTTERMILK.

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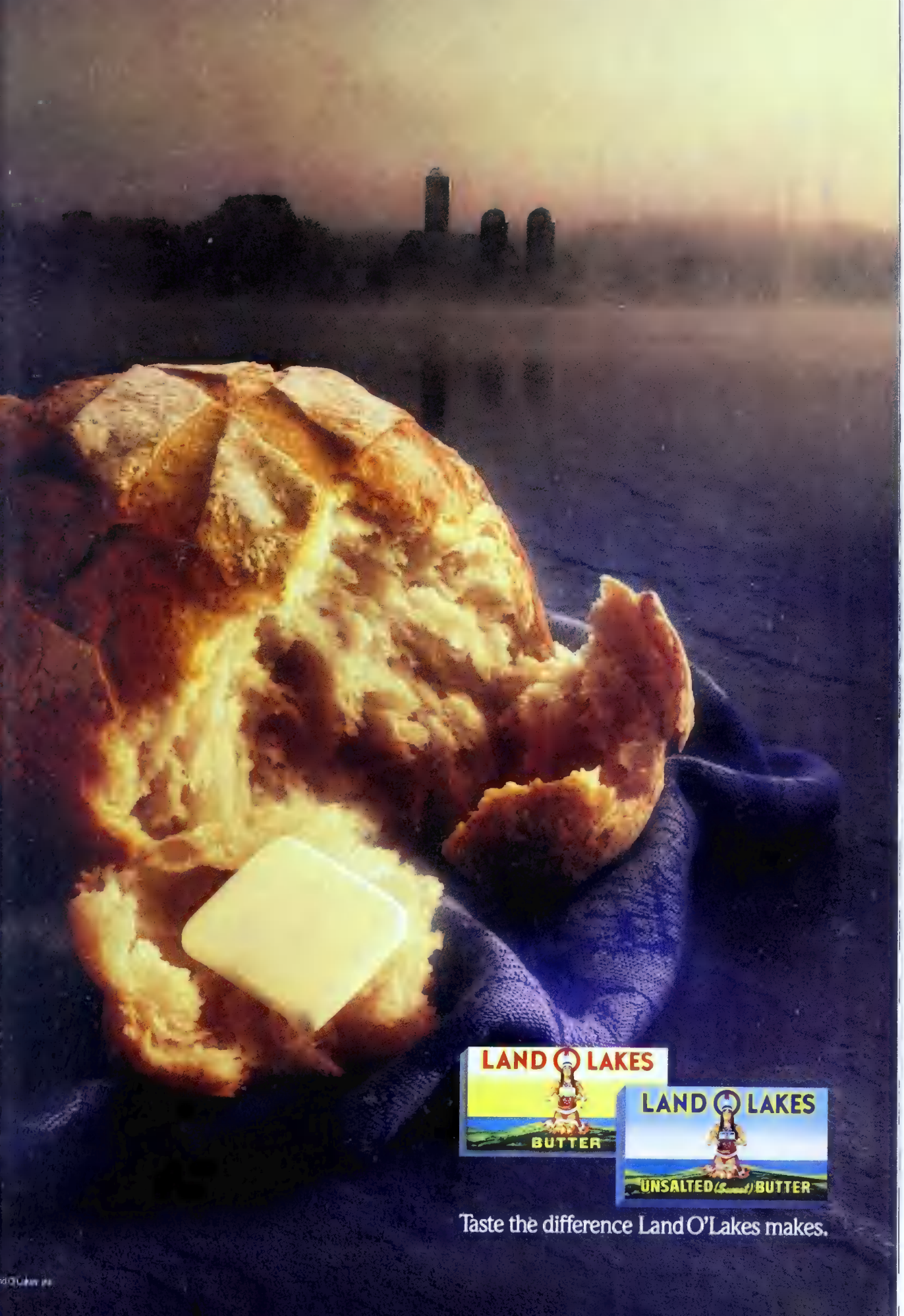
Double Chip Macadamia Cookies

YIELD: 4 1/2 DOZEN

3/4 cup sugar
3/4 cup firmly packed brown sugar
1 cup LAND O LAKES® Butter, softened
2 eggs
1 teaspoon vanilla
2 1/4 cups all-purpose flour
1 teaspoon baking soda
1/2 teaspoon salt
2 (3 1/2 ounce) jars (1 cup) salted macadamia nuts, chopped
1 (12 ounce) package (2 cups) semi-sweet chocolate chips
*1 cup vanilla milk chips**

Heat oven to 375°. In large mixer bowl combine sugar, brown sugar, butter, eggs, and vanilla. Beat at medium speed, scraping bowl often, until well mixed (1 to 2 minutes). Add flour, baking soda and salt. Continue beating, scraping bowl often, until well mixed (1 to 2 minutes). By hand, stir in nuts, chocolate chips, and vanilla milk chips. Drop dough by rounded teaspoonfuls 2 inches apart onto greased cookie sheet. Bake for 9 to 12 minutes or until lightly browned. Cool 1 minute before removing from cookie sheets.

* 1 CUP (6 OUNCES) CHOPPED WHITE CHOCOLATE CAN BE SUBSTITUTED FOR 1 CUP VANILLA MILK CHIPS.



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Three pros dress the table

New York designers Bunny Williams, Chessy Rayner and Joseph Braswell set a table with the care that they devote to revamping a room







Bunny Williams (FAR LEFT), seated at th table she set for a fund-raising dinner to benefit the March of Dimes, wraps napkins (CENTER) with glittery rose ribbon. The centerpiece (NEA LEFT), designed by Carolyn Gregg, is a lush still-life of traili ivy and rich-toned fruit. Joseph Braswe (BELOW, at one of his favorite haunts,

BY JANE ELLIS

Decorating rooms for other people is their business, but for top New York designers Bunny Williams, Chessy Rayner and Joseph Braswell setting a dinner table encapsulates their own personal styles. This was amply demonstrated recently at a benefit dinner for the March of Dimes. The three designers were each asked to set a table at the Manhattan duplex of John and Andrea Stark, the evening's hosts.

Bunny Williams, who heads her own firm, loves an eclectic mix, and her table showed it. Her finds at antiques shops, flea markets and auctions often grace the homes of her clients, but she's always collecting for herself as well, especially china, silver and glass. Williams's secret for a great-looking table is keeping to a color palette—hers is pinky-red and white with touches of gold. "If you stick to one or two colors—blue and white, red and white, or red and blue, for instance—all the pieces will go well together, and you can continually add to them." She is always on the lookout for nine-inch plates, in sets of eight or twelve, which she finds ideal for first courses, desserts or salads, believing dinner plates have only limited use. Williams carries on the red theme with the glassware, mixing red Portuguese crystal and handblown ruby glass goblets with clear crystal.





When plates and glassware are in just two colors, there are many possibilities for the tablecloth: "I use plaid cloths for an informal >

the antiques shop Frederick P. Victor & Son in New York) had the fabric for his checkered tablecloth (ABOVE LE shipped from Manu Canovas in Paris.

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Chessy Rayner (FAR LEFT) always uses white candles when she sets a table, and for the March of Dimes benefit dinner she massed crystal candlesticks in varied heights. For extra sparkle (NEAR LEFT) she added cut-glass wine decanters, silver coasters and antique



gilt boxes from Asprey. TOP, CENTER: White and green Herend porcelain from Asprey is an attractive foil for the lobster and smoked salmon terrine by Charles Palmer, the chef of Aureole restaurant in New York, who contributed the stellar dinner. The soup course (ABOVE), backfin crab dumplings in a roast tomato bouillon, is garnished with slivers of celeriac.

"There's something wonderful about the crispness of white cloth and the warmth of natural wood," says Chessy Rayner

look, and bright yellow or white cloths for a dressier look. I love formal china on a simple red-and-white checked cotton cloth," says Williams, who buys inexpensive calico and gingham by the yard, preferring these smaller prints to large-scale chintzes. "It's like dressing yourself—you don't want to wear the same outfit every day; you want the fun of change."

Joseph Braswell, the new chairman of the interior design department at the Parsons School of Design, chose a black-and-white checked tablecloth and napkins, Wedgwood's putty-colored drabware and a handsome bronze candelabrum. "I'm not inclined to floral designs," he confides. "I'm rather tailored in my personal taste." Braswell's settings are often as simple as plain white fifteen-inch restaurant plates with white linen placemats on a polished table. His flowers are never fussy, always monochromatic—for the benefit he picked full-blown pale peach roses. But he might opt for bunches of three or four kinds of grapes in a silver bowl.

Chessy Rayner, partner with Mica Ertegun in the design team MAC II, loves starched white tablecloths or polished wood. "There's something wonderful about the crispness of a white cloth and the warmth of natural wood. They are spiffy and sophisticated and look as though you've made an effort," says Rayner, who feels wood and white damask make silver sparkle and food look good. She's flexible about china: "I don't mind using different patterns for different courses." For her, the most important table accessory is white napkins "as big as you can find," she says. "They're the one luxury you should spend money on. Most of mine are old linen bought at auctions. I don't mind if they have someone else's initials; if you care, you can always say they are from Great Aunt Ida."

Although Rayner doesn't feel a centerpiece is always necessary, for the March of Dimes dinner she created one of white roses with shiny green apples in a vermeil shell from Asprey. An alternative to flowers: a soup tureen or an old glass punch bowl, which "doesn't have to be filled to make a nice centerpiece."

Despite the differences in their styles and their tables, there are matters all three designers agree on: the power of candelight to enhance both the guests and the table, the conviviality of round tables, and, as Braswell put it, the philosophy that "all entertaining is sharing. It should never be to show off." ■

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Preheat oven to 450°. In large plastic bag or bowl, add all ingredients. Close bag and shake, or toss in bowl, until potatoes are evenly coated. Empty potatoes into shallow baking or roasting pan; discard bag. Bake, stirring occasionally, 40 minutes or until potatoes are tender and golden brown. Garnish, if desired, with chopped parsley. Makes about 8 servings.

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egg, lightly beaten
cup chopped fresh herbs, such as rosemary, oregano, basil and thyme
whole chicken breasts, 2½ pounds total, split

a large nonreactive (heavy stainless enamelled cast-iron or tin-lined cop- skillet over medium heat, warm olive Add garlic and sauté for 30 seconds. spinach, salt and pepper and cook until ch softens, about 3 minutes. Set aside. a small bowl, combine butter and xa. Season to taste with salt and pep- et aside.

a large mixing bowl combine spinach re with cheeses, egg and herbs. Using fingers, carefully stuff the mixture the skin of the chicken breasts. Baste d breasts with butter mixture. Bake on l-lined baking sheet in a preheated F oven until the skin bubbles and ns, 30 to 40 minutes. Serves 4.

ASPARAGUS WITH BROWN BUTTER

tablespoons unsalted butter
pounds fresh asparagus, trimmed and stalks peeled
Salt and freshly ground pepper to taste
Freshly ground nutmeg to taste

a small nonstick saucepan over medi- igh heat melt butter, watching it care- as it starts to foam, then to brown. Be ul not to let it burn. Remove browned r from heat and set aside until needed.

se butcher's twine to tie asparagus into a le. Bring 1 inch of water to a rapid boil tall pot. Stand asparagus in water, tips nd cover pot. Steam until asparagus is r, 2 to 5 minutes, depending on size.

ace asparagus on a serving platter, cut e and discard.

Varm browned butter over low heat and around asparagus. Serve with a pepper and nutmeg grater, so each person can n to taste. Serves 4.

SOUFFLED CITRUS TART

astry:

cups flour
teaspoon, plus
2 tablespoons sugar
⅓ teaspoon salt
2 tablespoons ground roasted almonds
12 tablespoons cold sweet butter, cut into chunks
1 egg yolk
¼ cup cold water
¼ cup slivered almonds

For filling:

5 eggs, separated
½ cup sugar
3 tablespoons flour
⅓ cup fresh lemon juice
¼ cup grated lemon zest

Prepare pastry: In a large mixing bowl combine flour, 1 teaspoon sugar, salt and ground almonds. Add butter. Working very quickly with tips of your fingers, combine until mixture resembles coarse cornmeal.

In a small bowl, beat together egg yolk and water. Form a well in center of flour mixture. Pour in egg mixture and combine well. Form dough into a ball, cover and refrigerate 4 to 8 hours.

Roll crust out to a ¼-inch thickness and press it into a 9-inch tart pan. Press slivered almonds into bottom of crust. Line with waxed paper, fill with pie weights and bake for 20 minutes in a preheated 350°F oven. Remove weights, sprinkle crust with 2 tablespoons sugar and continue baking 5 more minutes, until almonds are golden. Remove and set aside to cool.

Prepare filling: In a large bowl, beat egg yolks until frothy. Continue beating while slowly adding ¼ cup sugar. Beat until mixture is thick and pale yellow. Use a rubber spatula to fold in flour, add lemon juice and zest and stir to combine well. Transfer mixture to a double boiler over medium heat. Cook, stirring constantly until mixture is thick enough to coat the back of a spoon, about 5 minutes. Remove from heat, transfer to a large mixing bowl and set aside in refrigerator to cool.

In a large steel bowl, beat egg whites until they form soft peaks. Continue beating while adding remaining ¼ cup sugar. Using a rubber spatula, fold about a cup of egg whites into cooled lemon custard. Fold in remaining egg whites, pour filling into cooled pie shell and bake in a preheated 350°F oven about 20 minutes, or until golden. Cool and serve. Serves 8. ■

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- ½ cup sugar
- ½ teaspoon vanilla (at medium speed until well blended)
- Blend in 2 eggs
- Stir in ½ cup mini semi-sweet chocolate chips

POUR

batter into a KEEBLER READY-CRUST Graham Cracker pie crust (6 oz.). Sprinkle with ¼ cup mini semi-sweet chocolate chips. No springform pan needed.

BAKE

at 350°F. for 40 minutes, or until center is almost set. Cool. For best results refrigerate for 3 hours. 8 servings.

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The Fontanafredda winery outside of Alba produces the rich, full-bodied red Barolo

Taking Italian lessons

An American tours the wineries of the Piedmont, the Veneto and Tuscany—and learns how to swirl her wine properly

BY DEBORAH MICHEL

There's really nothing like being mistaken for a wine expert and invited to tour Italian wine country. Although, frankly, until that happened, I couldn't have told you exactly where Italy's wine country *was*. That's how little I knew. But I soon learned that while there are provinces in France that don't produce wine, literally every region of Italy does. My trip was limited to three—the Piedmont, the Veneto and Tuscany—but these are where some of the best-known Italian wines are produced.

So there I was, jetting across the Atlantic at the behest of an American importer of Italian wine, practicing the delicate art of wine-swirling with my airplane red. I needed all the practice I could get. On my first day in Italy not only would I be taking part in my very first vertical tasting (which means different vintages of the same wine), but we'd be tasting Barolos, among the very best wine Italy has to offer.

Mountainous Piedmont, with its picturesque clusters of red-roofed towns, is Italy's foremost wine-making region. Every innkeeper seems to be a wine-grower as well, and at lunch they proudly pull out their own bottles for guests to try. But not everyone can produce a Barolo. This rich, full-bodied red wine is the region's prize, and many wine aficionados agree that it compares favorably with the better French vintages. To legally merit the name, wine must come from the area around the town of Barolo, be made exclusively from Nebbiolo grapes (confusingly, there is also a wine called Nebbiolo, not to mention a third wine, Barbaresco, which is also made from Nebbiolo grapes, but both are finer and more feminine than Barolo), and be aged two to four years in wood. Some Barolos, however, take over a dozen years to mature, and can be enjoyed for as long as a good Bordeaux.

Though nervous, I relaxed a bit when the hotel concierge greeted me with open arms: "Miss Beautiful!" he exclaimed. It took a moment before I realized that I had been registered und House Beautiful's name instead of own. But there was no time for blu ing; before I knew it I was on a bus w my fellow travelers (who really w American wine experts), sweepi around hairpin turns on the way to Fontanafredda winery outside of A for our tasting.

As wineries go, Fontanafredda ha fairly glamorous history. It all star when Italy's first king, Vitto Emmanuelle II, met a pretty teena known as "La Bella Rosin" and set house with her in one of his hunt villas. It was their son who in 1878 started cutting down the surround forest to plant vineyards, and today hunting lodge, complete with some its original furniture and paintings still the winery's reception buildi The king's grandsons, however, h less of a penchant for grape-grow and soon went bankrupt. To Fontanafredda is owned by Italy's old and most powerful bank, the Mo dei Paschi di Siena. >

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"Can you smell the truffles?" one expert asked as we tasted an '82 Barolo. I sniffed and sipped, but the truffle eluded me. Apparently, noticing such subtleties takes time

It was in this regal setting that I learned the first lesson of becoming a wine expert. Spitting. It's a handy trick if you have to sample a dozen different wines before lunch. We tasted eleven vintages of Fontanafredda Barolos, starting with a 1990, which was still being kept in casks and tasted quite raw—lots of tannins and acids. I had to take Fontanafredda winegrower Dr. Livio Testa's word for it that the '90 was expected to be an exceptional vintage, along with the '89. The oldest wine we tasted was a remarkable and rare 1958. Only one of the wine experts in the group had ever tasted it before, but then some Barolos can be difficult to find in the United States (another very good reason to tour Italian wine country).

"Can you smell the truffles?" Dr. Testa asked as we moved down the list to the '82. "Barolos get it at ten years." I sniffed and sipped, but the truffle eluded me. I was told not to feel bad, that it takes time, but that the best way to learn about wines is to taste them with people who do know and listen to what they have to say.

In Piedmont, vineyards alternate with rice paddies and cornfields, and the result is an eye-pleasing patchwork of shapes, colors and textures spread across softly rolling hills. As I traveled from Piedmont to Veneto's wine-making region, around Verona, the slopes became much steeper, and when it came time to see the Garganega and Trebbiano grapes that go into Soave we were in for a good climb. The hills were once suboceanic volcanoes, and today grapevines thrive in the rocky, calcium-laden soil. Some say the problem with Italian wines is that the soil is *too* good, that vines need to struggle a bit to produce the best grapes. "These vines are too lush," complained one expert in our group, who persisted in giving pruning suggestions to the head winegrower of Bolla, the largest selling premium imported brand in the United States.

Light, fruity Soave is one of Italy's white wines best known to most Americans. It (along with the region's other wines, red Valpolicella and Bardolino) is often linked with the name Bolla. And we tend to think of Bolla as the everyday wine we drank with big spaghetti dinners in college. But if you *haven't* tried Soave since college, it merits another sip. Bolla is one of the most technologically advanced wineries in Italy and the quality of its wines has greatly improved over the last ten or fifteen years.

Soave—Bolla's or anyone's—is not a superlative wine, but it was never meant to be. Think of it as a casual summer wine. It should always be served chilled—with appetizers or a simple fish. At family-owned Bolla, the link between food and wine is especially strong. Founder Abele Bolla started off in the mid-1800s as the innkeeper of Al Gambero, which still exists on the same spot, now a restaurant.

The third region we visited was lush Tuscany, home not only to the official wine capital, Siena, but to the wine that is perhaps most quintessentially Italian: Chianti. But watch out for those straw-covered jugs. Only Chianti intended for immediate consumption is bottled that way. Straw rots after a couple of years, and better Chianti should be aged at least two and often six years. Look for regular-size bottles and the words "Chianti Classico" or, better, "Riserva" on the label, which insures that the wine comes from a controlled area and has met government specifications.

Ironically this simple, everyday red wine was perfected by one of Italy's oldest and most aristocratic families. The Ricasolis have been making Chianti at Brolio, which lies between Siena and Florence, since 1141, and in 1835 Barone Bettino Ricasoli (known as the Iron Baron) came up with the grape blend we think of as Chianti today. The present baron, his great-great-grandson, is little more than a figurehead at Brolio, but the family still spends the warm months at their 500-year-old *castello* overlooking the winery.

Ruby-colored Chianti, with its hint of violet and slight, pleasantly bitter aftertaste, is a wonderful table wine—not only with the meaty red sauces that we think of as typically Italian, but with the simply grilled meats, pastas and vegetables I was served in Tuscany. Brolio also makes a Vin Santo, a sweet, intense dessert wine which I prefer to Piedmont's more famous (and often maligned) sparkling Asti Spumante—but perhaps that had something to do with the fact the Vin Santo is served with delicious *biscotti* for dipping.

But the Italian after-dinner drink that has really caught on is grappa. Often made from the dregs of wine (after the grapes are pressed, the leftover skins and twigs are added to water and sugar, and left to ferment further), grappa has long had a reputation as a rough peasant drink, throat-searing and highly alcoholic. When I first noticed more refined grappa being sold in trendy Los Angeles restaurants for twelve dollars a glass, I thought restaurateurs were indulging in a good joke. But quality grappa is no longer an oxymoron, not since the Nonino family of Veneto—particularly Signora Nonino and her three beautiful daughters—spearheaded a grappa renaissance, growing grapes specifically for grappa production. One of our group asked a winegrower what he thought of Nonino grappa. The man nodded enthusiastically. "And the Nonino women?" He lifted his eyes to heaven with a rapturous look and kissed his fingers.

Deborah Michel is a Los Angeles writer.

For more details, see Reader Information





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The garden designs on pages 118-123 are more than fantasies, as these specifics prove. The designers provided plant information you can adapt to your own yard

CRAIG BERGMANN AND JAMES GRIGSBY'S COTTAGE GARDEN, PAGE 122

Suggested Plant List

Ornamental Grasses, 12"-72"
Helictotrichon spp.
Pennisetum x 'Hameln'
Calamagrostis x 'Karl Foerster'
Miscanthus sin. 'Silberfeder'

Silver Foliage Perennials
Artemisia x 'Powis Castle'
Artemisia x 'Lambrook Silver'
Stachys x 'Silver Carpet'

Tall Perennials, 30"-72"
Rudbeckia maxima
Monarda x 'Gardenview Scarlet'
Aster x 'Treasurer'
Lilium (Asiatic) 'Pink Tiger', 'Montreaux', 'Monte Negro', 'Medallion'
Lilium (Oriental) 'Casablanca', 'Omega', 'Grand Commander',
Boltonia x 'Snowbank'
Malva fastigiata-pink
Verbascum
Malva alcea nigra
Echinops ritro

Medium Perennials, 18"-30"
Lupine x 'Russell Hybrids'
Anchusa x 'Loddon Royalist'
Gypsophilia x 'Bristol Fairy'
Crocosmia x 'Lucifer'
Crambe cordifolia
Penstemon dig. 'Husker's Red'
Perovskia x 'Longhin'
Achillea x 'Moonshine'
Aster frikarti 'Wonder of Stafa'

Short Perennials 4"-18"
Campanula persicifolia
Lavender x 'Munstead'
Coreopsis vert. 'Moonbeam'
Coreopsis rosea
Geranium sang. var lancastriense x 'Kashmir White'
Salvia x 'Maynight'
Heuchera mic. x 'Palace Purple'
Polygonum affine 'Darjeeling Red'
Nepeta x 'Six Hills Giant'
Sedum x 'Atropurpureum'

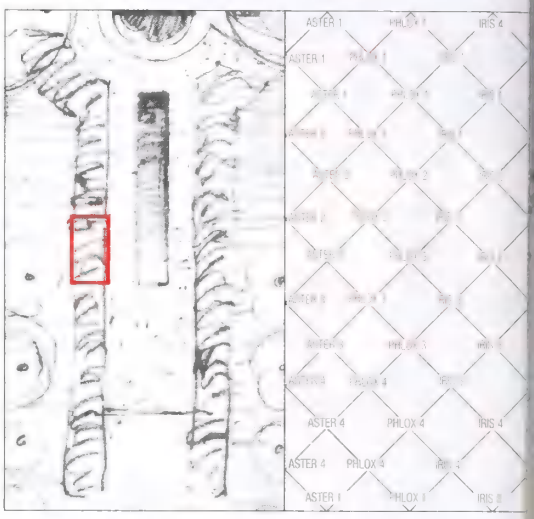
Roses
Polyantha: 'The Fairy', 'Edith Cavell'
Rosa rubrifolia 'Carminetta'
English Shrub, 'Heritage', 'Charles Austin', 'Mary Rose'
Climbing: 'Dortmund', 'Westerland', 'New Dawn'
Hybrid Musk: 'Ballerina', 'Belinda'
Rugosa, 'Therese Bugnet', 'Rosarie de l'Hay'

Deciduous Ornamental Shrubs, 3'-6' (with pruning)
Weigela x 'Java Red'
Hibiscus syriacus 'Blue Bird'
Hydrangea x 'Tardiva'
Hydrangea x 'P.G'
Clethra alnifolia
Syringa palabiniana meyeri
Buddleia davidii
Caryopteris sp.

Annual Flowers, 12"-60"
Larkspur
Verbena bonariensis
Cosmos: 'Dazzler', 'Sonata', 'Pinkie'
Italian Sunflowers
Salvia x 'Blue Victoria', 'Patens Guaranitca'
Nicotiana sylvestris, 'Sissinghurst'
Snapdragon, 'Butterfly'

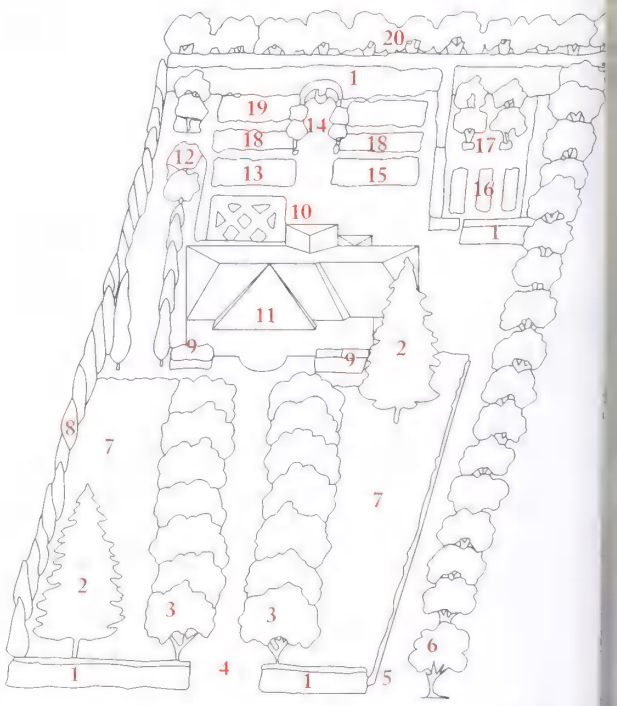
Vines
Clematis x 'Sweet Autumn', 'Ramona', 'Macropetala', 'Jackmani Superb'
Lonicera x 'Heckrotti', 'Dropmore Scarlet',
Campsis radicans 'Indian Maiden', 'Indian Brave'

ISABELLE GREENE'S THREE-SEASON BORDER, PAGE 121



The scheme (ABOVE) is one way to plant long, narrow borders like those flanking the pond. This one-foot grid specifies four varieties each of iris, phlox and asters planted in groups of three.

NANCY GOSLEE POWER'S AGRARIAN GARDEN, PAGE 119



1. Bay Laurel Hedge
2. Deodar Cedar
3. Allée of Calif. Live Oaks
4. Grasses with Calif. Poppies and South African Bulbs
5. Driveway
6. *Olea europa*
7. Fields of English Lavender
8. *Cupressus sempervirens*
9. Upright Rosemary
10. Parterre
11. *Rosa* Belle of Portugal
12. Flowering Fruit Trees
13. Sage and Thyme
14. Citrus Trees in Pots
15. Herb Border
16. Vegetable Beds
17. Four Citrus Trees
18. Iris and Myrtle
19. Drought-Tolerant Perennial Border
20. Row of Pecans

The Parmesan Cheese Is Real. The Taste Is Incredible.

New Creamy Parmesan captures the sharp flavor of grated parmesan cheese in a sensational salad dressing. Hidden Valley® has blended rich, creamy dressing with golden crumbles of real parmesan. One taste will tell you–the flavor of Creamy Parmesan is truly incredible.



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g their brightest. So treat all your colorful
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Plate shown smaller than actual size of 8" (20.32 cm) in diameter.

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ressionist artist Joe Anna Arnett
tes a magnificent collector plate.

ringtime. Season of wonder. New life. Exhilaration. Vhen the world is abloom with the splendor of delicate . Nothing better conveys, or captures more fully, the very ıce of spring.

ow, that beauty has inspired the creation of "Irises and r," a magnificent collector plate by Joe Anna Arnett, an t of immense talent and range. In the tradition of the prized collectibles, this heirloom collector plate is crafted ıe porcelain and lavished with breathtaking color. It is hand- bered and bordered in *24 karat gold.* And each imported bears the artist's signature mark on its reverse side.

riced at just $29.50, this Limited Edition will be *closed er* after just 45 firing days. Available *exclusively* from The klin Mint, Franklin Center, PA 19091-0001.

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Please enter my order for Irises and Silver by Joe Anna Arnett. I need SEND NO MONEY NOW. I will be billed $29.50* when my plate is ready to be sent. *Limit: one plate per collector.*

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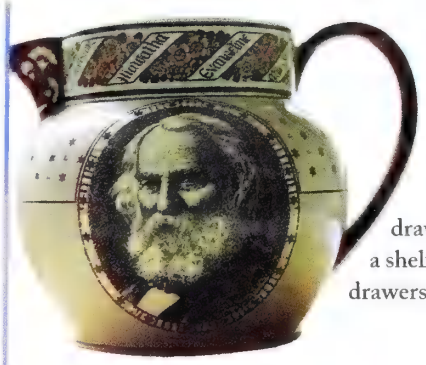
TELEPHONE # (_____) _____

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Satisfaction Guaranteed. If you wish to return any Franklin Mint purchase, you may do so within 30 days of your receipt of that purchase for replacement, credit or refund.

Ralph and Terry Kovel tell you where it's from and what it's worth



Q. I would like to find out more about this pitcher my grandmother gave me.

N.K.,
Morristown, NJ

A. Your pitcher, a Longfellow jug, was the first in a well-known series of commemorative items made by the Wedgwood company of England beginning in the 1880s. Richard Briggs, a Boston agent for Wedgwood, gave the company the picture of Longfellow and ordered the jugs. The poem printed on the other side, "Keramos," is about the art of the potter. Value: $500.

Q. What is the age and origin of my mahogany secretary? The large top drawer opens into a shelf with three small drawers behind it.

G.S.,
Escondido, CA



A. Your fall-front secretary was made between 1820 and 1840. The style was very popular, especially in New England. The twisted-rope pillars flanking the bottom drawers were a Federal design element, the shaped cornice and arched doors came from earlier Sheraton designs. An attractive and useful piece like this is always in demand and will sell for $3,500 to $4,500.

Q. This settee belonged to my great-grandmother. The frame is mahogany, the seat and back are all done in beadwork. Can you tell me more about it?

L.K.,
Winnipeg, Canada



A. Beadwork was a popular craft between 1850 and 1900, when the Victorian house was filled with handiwork. Small, colorful glass beads that reflected the light were worked into complicated patterns copied from printed designs sold at dry goods stores. Because beading is not comfortable to sit on, it was rarely found on furniture in the United States. In England, however, it was occasionally used on prayer chairs and small sofas. Your sofa has the shape and style of upholstery used in the 1880s. Its value is $3,000.



Q. I drew a picture of the mark on the bottom of my 8½-inch-high vase. Can you identify the maker?

R.W.C.,
Roanoke, VA

A. The decoration on your vase suggests designs of the Aesthetic Movement, popular in England and parts of Europe in the late 19th century. The mark was used by Alexander Gerbing's firm based in Bodenbach, Bohemia, now called Podmokly, The Czech Republic. Gerbing made earthenware like yours, and majolica. Your vase is worth $75 to $100 today.

Q. Can you identify my cocktail shaker from the design or MB mark?

B.S.,
Ft. Worth, TX



A. Your rooster-shaped cocktail shaker was made by the Manning, Bowman Company of Meriden, Connecticut. It is most likely silver plate because the firm often used that material. All cocktail shakers, especially those in unusual shapes, are now sought after by collectors. If there are no dents or scratches, this rooster should sell for $600.

Q. How old is my table, which is 51 inches long and 34 inches wide? The top has a raised edge.

B.J.P.,
West Des Moines, IA



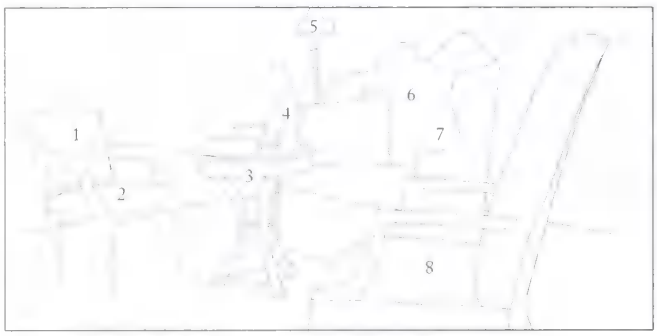
A. You have a Victorian table in the style called Louis XV, popular from 1850 to 1865. The shaped top with molded rim, the curved legs and X-shaped stretcher with a finial in the center are the clues. The style was seen in the United States and England, but the lines of your table suggest it was made here. It would sell for $850 in good condition.

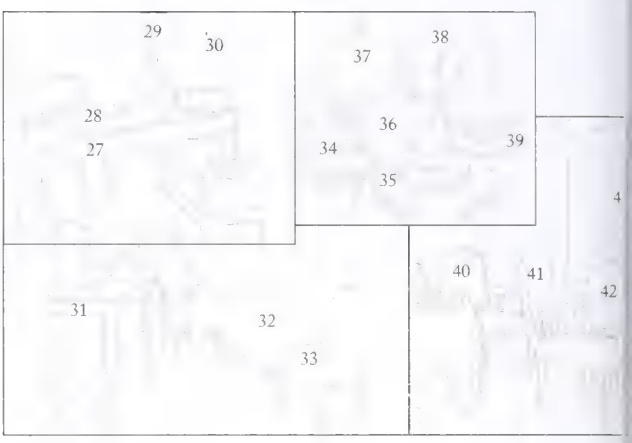
To ask the experts, send color photographs and information—size, materials, marking—with an SASE to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page and regret that they cannot reply to readers personally.

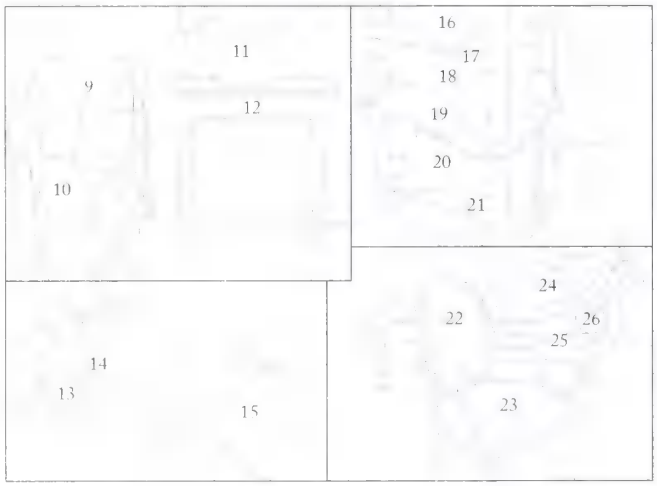


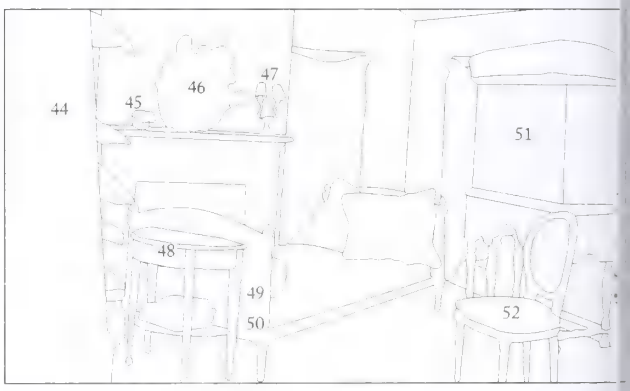
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MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL ARE AVAILABL in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry ite that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This serv is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Ask about as many items as you wish—there is no charge this call. Information about merchandise featured in this issue is available to June 1, 1993. All prices are approximate suggested retail.









WHITES

Pages 94 and 95

1. Danish square-back armchair, Randolph & Hein—$3,792
2. Cordon Quatre fabric, Randolph & Hein (per yd.)—$83
3. Tea table, Drexel Heritage—$600
4. Statue, Thomas Donahue—$154
5. Floor lamp, SEE—$350
6. Camel-back sofa, Schumacher—$2,473
7. Gloucester fabric, Schumacher (per yd.)—$46
8. Lolling chair, Century—$897

Pages 96 and 97

9. Nadine bench, Henredon—$5,155
10. Plaque, Thomas Donahue (ea.)—$40-$75
11. Planter, Lorin Marsh—$895
12. Regency tea table, Sarreid, Ltd.—$575
13. Marie Antoinette creamer, Baccarat—$81
14. Molin candlestick, Barneys New York—$100
15. Molin teapot, Barneys New York—$160
16. Old World Candlewicking fabric, Waverly (per yd.)—$29
17. Meridale Stripe fabric, Lee Jofa (per yd.)—$47
18. Keddleston fabric, Quadrille (per yd.)—$75
19. Newfield Check fabric, Lee Jofa (per yd.)—$47
20. Classic Ticking fabric, Waverly (per yd.)—$25
21. Quilted fabric, House of Fabrics, So-fro Fabrics (per yd.)—$6
22. Adam armchair, Christopher Norman—$2,295
23. Ceci fabric, Christopher Norman (per yd.)—$96
24. Mirror, Mirror Fair—$1,695
25. Recamier, Patina—$4,160
26. Bath fabric, Clarence House (per yd.)—$155

Pages 98 and 99

27. Writing table, Niermann Weeks—$3,515
28. Bowl, Bergdorf Goodman—$215
29. Lamp, Sirmos—$645
30. Charlotte fabric, Carleton V (per yd.)—$89
31. Console table, Julia Gray—$2,900
32. Tablecloth, Bergdorf Goodman—$495
33. Marie Therese fabric, Clarence House (per yd.)—$104
34. Louis XV sugar bowl, Baccarat—$112
35. Louis XV dinner plate, Baccarat—$81
36. Teapot, Richard Ginori—$333
37. Fiesole tureen, Richard Ginori—$665
38. Teacup and saucer, Richard Ginori—$95
39. Dinner plate, Richard Ginori—$90
40. Nicholas armchair, Avanti—$1,300
41. Side chair, Baker Furniture—$2,798
42. Plume-back armchair, Hickory Chair—$950
43. Armoire, Lorin Marsh—$14,400

Pages 100 and 101

Etagère, Hickory Chair—$1,650
Creamer, Barneys New York—$85
Mirrored panel, Yale Burge Antiques (pr.)—$4,200
Lamp, Neotu—$380
48. Half Round night stand, Lane—$420
49. Daybed, Country Swedish—$2,490
50. Keddleston fabric, Quadrille (per yd.)—$75
51. Highboy, ABC Carpet & Home—$4,155
52. Side chair, Baker Furniture—$2,798

JEWELS FOR YOUR TABLE

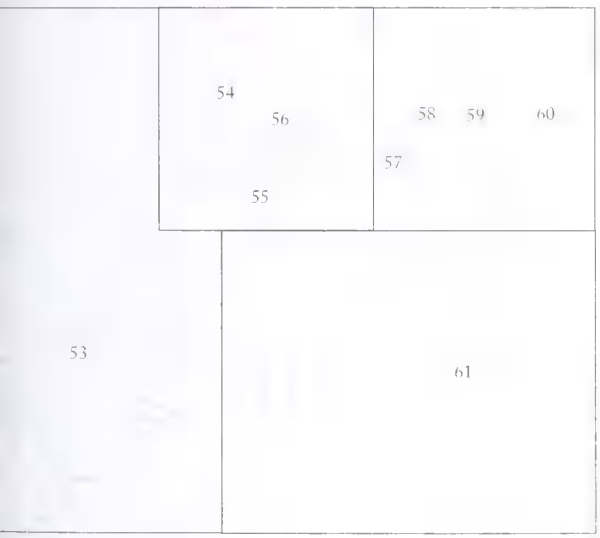
Pages 108 and 109

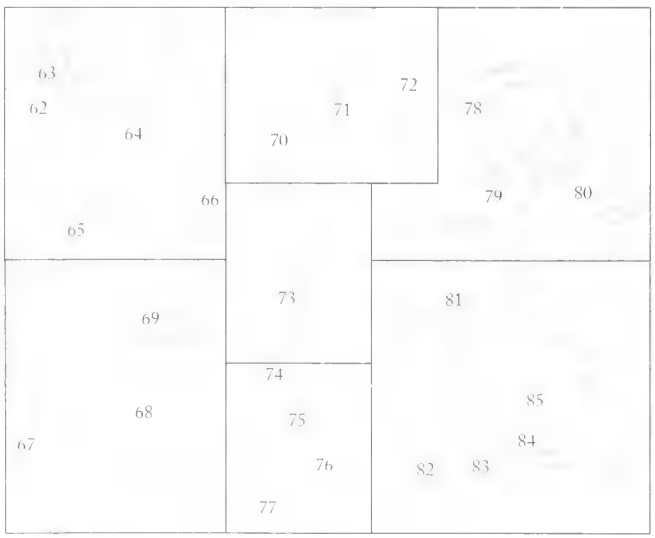
Napkin ring, Patricia von Musulin—$700
Cup and saucer, Tiffany & Co.—$65
Padova fork, Tiffany & Co.—$125
Ring, Tiffany & Co.—$3,750
Necklace, Robert Lee Morris—$240
Neckband, Robert Lee Morris—$450
Camelot cup and saucer, Swid Powell—$25
Lipstick case, Elizabeth Arden—$30
Napkin ring, Patricia von Musulin—$300
68. Satellite box, Works Gallery—$230
69. Greek bowl, Works Gallery—$310
70. Fishnet china, Bergdorf Goodman—$265*
71. Feather drop earring, Bergdorf Goodman—$1,900
72. Cuff bracelet, Bergdorf Goodman—$8,400
73. Vase, Linda Lee Johnson—$2,400
74. Hors d'oeuvre fork, Felissimo—$255
75. Paperweight, Felissimo—$1,000
76. Shell plate, Felissimo—$690
77. Knife, Felissimo—$325
78. Napkin ring, Barneys New York—$225
79. Baby spoon, Lunt Silversmiths—$80
80. Porringer, Barneys New York—$160
81. Bracelet, Bergdorf Goodman—$6,300
82. San Marco china, Bergdorf Goodman—$295*
83. Venezia china, Bergdorf Goodman—$285*
84. Trompe l'oeil earrings, Bergdorf Goodman (pr.)—$1,725
85. Shell flatware, Bergdorf Goodman—$600*

Five-piece place setting

Pages 110 and 111

Vase, Sasaki—$225
Harlequin flatware, Sasaki—$100*
Double old-fashioned glass, Sasaki (set of four)—$80
Arrowhead links bracelet, Barneys New York—$395
Target paperweight, Works Gallery—$85
Target tray, Works Gallery—$220





ut the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the issue is available to June 1, 1993. Please allow 30 days for processing. This House Beautiful reader service is free.

L TO: House Beautiful Magazine, PO Box 1705, Sandusky, OH 44871-1705

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38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
74	75	76	77	78	79	80	81	82	83	84	85					

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for page 94.

22 STYLE BEAT **Children's Jean Chair,** #003, in muslin fabric, arm: 18" h., seat: 14" h., outside: 26" h., 23" w., 22" with Denim Stonewash slipcover, #003-SW, for chair, $400, for slipcover, $225—Lee Industries (M), PO Box 26, Newton, NC 28658; 704-464-8318. **Right high-arm chair,** #F889-3, in fabric #3060-4, 39/35" h., 30" w., 31" d., $1,500—Swaim, Inc. (M), PO Box 4189, 1801 South College Rd., High Point, NC 27263; 919-885-6131. **Shaker-style ladder-back armchair,** shawl rail, in Hunter finish, 46¾" h., 25" w., 23" d., $575—Pennsylvania House (M), 137 N. 10 St., Lewisburg, PA 17837; 800-782-9663. **Zig-Zag TV cabinet,** #27434 OB, 55" h., 40" w., 23" d., $2,129—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577-9990; 800-241-0716. **Dressing mirror,** #613-250; **Swedish Cottage vanity,** #613-330, from the European Themes collection by Drexel Heritage, Scandinavian design, in Old Swedish White finish, 28" h., 48" w., 20" d., $825—Drexel Heritage (M), 101 N. Main, Drexel, NC 28619; for dealers: 800-447-4700. **DIA Chippendale chair,** #5736-10, 36¼" h., 17" w., 20½" d., $610—Design Institute of America (DIA) (T), 919 E. 14 St., Jasper, IN 47546; 812-482-4632. **Sessel armchair,** #A6615, $1,636—Bernhardt (M), PO Box 740, Lenoir, NC 28645; 800-345-9875. **Ratchet settee,** #172-72-9, in fabric #C113-30, 37" h., 72" w., 31" d., $2,200—Milling Road, A Division of Baker Furniture (M), 329 N. Hamilton St., High Point, NC 27260; 919-885-1800.

Page 23: **Enchantment chest,** #8333-48L, in leather, in Cedar Trail finish, 32" h., 44" w., 19" d., $3,700—Henredon Furniture (M), PO Box 70, Morganton, NC 28655; 800-444-3682. **Star table,** #2025, 26" h. x 2 t" w., $165—The Naturalist (M), PO Box 1431, Provo, UT 84603; 800-344-7244. **Western Lodge-style leather chair,** #3420, 35" h., 33" w., 37" d., $2,597—Pearson Co. (M), PO Box 2838, High Point, NC 27261; 919-882-8135. **Starburst mirror,** #0038, 32" dia., $565—Carvers' Guild (M), PO Box 198, Cannery Row, West Groton, MA 01472; 508-448-3063. **Entertainment unit** by Mastercraft, a Division of Baker Furniture, #8281, $9,875—Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. **Quilter's Cupboard** from the Country Inns and Back Roads collection by Thomasville Furniture, 61" h., 46" w., 19" d., $1,860—Thomasville Furniture Industries, Inc. (M), Consumer Inquiry, PO Box 339, Thomasville, NC 27361-0339; 800-225-0265. **Handkerchief table** by Baker Furniture, part of the Stately Homes Collection, 26¼" h., 16½" square closed, 23¼" square open, $1,488—Baker Furniture, see address above.

Page 26: **Antoni Wing Chair,** #W-02-146, 18½" x 18" x 38", $299—Cat Walk (R,M,T), 601 Van Ness Ave., Ste. E3811, San Francisco, CA 94102; 415-255-1321. **Prairie round dining table** from Lane's Big Sky Country Collection, #306-54, pine, 46" dia. x 30" h., $1,560—The Lane Company, Inc. (M), East Franklin Ave., Altavista, VA 24517; 804-369-5641. **Marianna bed,** $1,250-$1,475—Timeless Design, Inc. (M), PO Box 20711, Seattle, WA 98102-1711; 206-728-6255. **Old Salem Morning Star floor clock** from The Old Salem Collection by Bob Timberlake, #0898-1 RW, Riverwood cherry finish, 81¾" h., 18½" w., 11⅞" d., $3,113—Sligh Furniture Co. (M), 1201 Industrial Ave., Holland, MI 49423; 616-392-7101. **Rocky Mountain Chair** from the American Country West Collection by Lexington, #9526-11, 37" h., 27" w., 24" d., in fabric #8516-10, $1,339—Lexington Furniture Industries (M), PO Box 1008, Lexington, NC 27293; for dealers: 800-544-4694. **Hunt bench** from Harden's Tapestry Collection, 36" h., 53½" w., 25" d., $1,245—Harden Furniture, Inc. (M), Mill Pond Way, McConnellsville, NY 13401-1844; 315-245-1000. **Eddington Pub table** from the European Themes collection by Drexel Heritage, #673-417, 26" h., 28" w., 25½" d., $600—Drexel Heritage (M), 101 N. Main St., Drexel, NC 28619; for dealers: 800-447-4700. **Albert chair,** #3000-1, slipcover #3001-SC, 40" h., 34" w., 31" d., chair upholstered in fabric, $500, slipcover, $215—Mitchell Gold's Designline (M), PO Box 819, Taylorsville, NC 28681; 704-635-0081; through Lazarus (R), 7800 Montgomery Rd., Cincinnati, OH 45236; 513-745-8980. **Octagon table,** #7509, 28" h., 33¼" w., 33¼" d., $3,100—John Widdicomb Company (M), 601 Fifth St., Grand Rapids, MI 49504; 616-459-7173.

Page 29: **Rose clock** from "Napoleon," April 22-September 22—Wonders, Grand Exhibition Hall, Memphis Cook Convention Center, One Convention Plaza, Memphis, TN; for tickets 800-755-8777. **Africa fabric** by Manuel Canovas, #11336, 55" w., taupe, linen and cotton—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **Purple Vine,** bone china; dinner, $75; salad, $53; butter, $35; $250/5-pc. place setting—Royal Worcester (M), 1265 Glen Ave., Moorestown, NJ 08057; 609-866-2900. **Design Design, Inc.** (R,T), 3262 Westheimer, Houston, TX 77098; 713-529-9555. **Beaker and bottle** from "Liquid Refreshment: 2,000 Years of Drinks and Drinking Glasses," April 24-October 17—The Corning Museum of Glass, One Museum Way, Corning, NY; 607-937-5371. **Campagne** (R), Rt. 202, Far Hills, NJ 07931; 908-234-9035. **A Fan of Prokofiev** by Tony Walton, printed and painted on silk with gold detailing, to be included in the New York Philharmonic's "Fanfare" auction on April 20. Fans will be on display at Tiffany & Co., New York, during regular store hours on Mon., April 18 and Tues., April 19. For more information and a free catalog: 212-875-5763.

36 THE PROVOCATEURS **Armoire,** Armoire Notto, $7,100; **cabinet,** Agrigente, $7,200; **banquette,** Banquette Taormine, $8,500; **table,** Gueridon Raguse, $4,250—Garouste and Bonetti, through Neotu (R), 133 Greene St., New York 10012; 212-982-0210; and 25 rue du Renard, 75004 Paris, France; 33-1-42-78-96-97.

46 MAINE HAVENS Most ferries run several times a day in summer, but less often the rest of the year. For schedules to all Maine islands, call 800-974-5955 (in Maine) and 207-596-2202 (out of state) or write: Maine State Ferry Service, PO Box 645, Rockland, ME 04841. **Monhegan:** Ferry from Port Clyde: 207-372-8848, or Boothbay 207-633-2284. *The Island Inn,* Box 128, Monhegan Island, ME 04852; 207-596-0371; 800-722-1269. Reservations requested. **North Haven:** Ferry from Rockland, 207-596-2202. *Pulpit Harbor Inn,* North Haven Island, ME 04853; 207-867-2219. Taxi: 207-867-2076. **Isle Au Haut:** Ferry from Stonington, 207-367-5193. *The Keeper's House,* PO Box 26, Isle Au Haut, ME 04645; 207-367-2261. *Acadia National Park,* 207-288-3338 for complete information on visiting park, boating, camping and hiking. **Islesboro:** Ferry from Lincolnville, 207-789-5611. *Dark Harbor House,* Box 185, Islesboro, ME 04848; 207-734-6669.

68 A GLORIOUS REUNION "The Worlds of Thomas Jefferson," April 13-Decemb adults, $8, children, $4; from Interstate 64 exit onto Rte. 20 South and continue onto R from there follow signs to Monticello—Monticello, PO Box 316, Charlottesville, VA 2 804-295-8181.

81 MESSAGE IN A BOTTLE Michael Sherrill, Rte. 14, PO Box 54C, Hendersonvill 28792; 704-692-0033

86 A GIFT TO BE SIMPLE *Pages 86 to 93: Designer:* **Sam Blount**—Sam Blount Inc., 58 St., New York 10019; 212-888-0515. *Living room:* **Bull's-eye mirror**—similar at Antiques (R,T), 1095 Madison Ave., New York 10028; 212-472-0830. **Silhouettes**— at Bardith (R,T), 31 E 72 St., New York 10021; 212-737-6699. **Needlepoint pillows**— lar at Kentshire Galleries (R,T), 37 E. 12 St., New York 10011; 212-673-6444. *Child* **Black and white balloon toile**—Pierre Deux (R), 870 Madison Ave., New York 1 212-570-9343. **Daybed material**—Hinson & Co. (T), 979 Third Ave., New York 1 212-475-5538. *Guest bedroom:* **Tiebacks,** 18th c., similar at—Françoise Nunnal appointment, 212-246-4281. **Curtain,** #69005.01—Brunschwig & Fils (T), 979 Third New York 10022; 212-838-7878. *Master bedroom:* **Curtains,** #69005.01—Brunsch Fils, see address above. **Lamps** by Hansen—Hinson, see address above. **Antique lin** Françoise Nunnalle, see above.

94 WHITES *Pages 94 and 95:* **Camel-back sofa,** #6903, $2,473, **Gloucester slipcover,** #89E00, cream, 55% linen, 45% mercerized cotton, 54" w., $46/yd.—Schumacher (Madison Ave., New York 10016; 800-552-9255. **Sofa trim,** #275/7719, color 867, $2.98 M & J Trimming (R), Decorator Collection, 1014 Ave. of the Americas, New York 212-391-8731. **Danish square-back armchair,** $3,792; **Cordon Quatre fabric,** taupe, 100 48" w., $82.50/yd.—Randolph & Heir (T), 232 E. 59 St., New York, 10022; 212-826 **Lolling chair,** #3609, $897 (COM)—Century (M), 200 Lexington Ave., New York 212-213-0500. **Chair slipcover fabric,** Durington Damask, #NCF 601/11 from the Sa Collection by Nina Campbell, 55" w., 25" repeat, 75% cotton, 25% linen—Osborne & (T), 979 Third Ave., New York 10022; 203-339-1500. **Chair trim,** #275/7719, colo $2.98/yd.—M & J Trimming (R), Decorator Collection, 1014 Ave., of the Americas, Ne 10018; 212-391-8731. **Fleur-de-Lis Medallion floor lamp** by Goodman Charlton, $350- Limited (R), 920 Broadway, New York 10010; 212-228-3600. **Tea table,** #673306, $ Drexel Heritage (M), Drexel, NC 28619; 800-447-4700.

Pages 96 and 97: **Jasper Dancing Hours after-dinner cups collection** in lilac and terra $400/set of six—Wedgwood (M), 41 Madison Ave., New York 10010; 800-677 **White Jacques Molin candlestick,** $100; **white Molin teapot,** $160—Barneys New Yo Seventh Ave. at 17 St., New York 10011; 212-929-9000. **Plaster reproduction torso,** ture of Venus, $154; **Rearing Horse Replica plaster reproduction plaque,** $75—T Donahue Replica Design & Restoration, 41 Union Square, New York 1 212-388-7155. **Anthony Stern frosted glass bowl,** $235—Barneys New York, see above. **Throw pillow fabric,** Classic ticking, #605226, khaki, 54" w., 100% cotton, $2 Waverly (T); 800-423-5881. **Coral,** $30-$500—Maxilla & Mandible (R), 451-5 Col Ave., New York 10024; 212-724-6173. **Classic large plaster frame,** 380 x 320 cm., $450; **Sea Life plaster frame mirror,** by Verberg & Brownfield Designs, 590 x 52 white, $850—David Gill (R,T), Decorative & Fine Arts, 60 Fulham Rd., Londo 6HH England; 011- 44-71-589-5946. **Marie Antoinette creamer** by Reynaud, Baccarat (R,M), 625 Madison Ave., New York 10022; 800-777-0100. **Head of a** framed reproduction sketch by Andrea Del Sarto, #GRF-0980, 17" x 19", $225—Th Richard Collection (M), PO Box 7099, Greenwood, MS 38930; 601-453-5809. **bench,** #9123, by Vicente Wolf, in V grade fabric $5,155—Henredon (M) Uph Division, 641 W. Ward Ave., High Point, NC 27261; 919-885-9141. **Italian repro porcelain planter,** $895—Lorin Marsh (T), 979 Third Ave., New York 1 212-759-8700. **Gilt Regency style tea table,** #885, hand-carved, hand-painted, 30" w., 18½" d., $575—Sarreid, Ltd. (M), PO Box 3548, Wilson, NC 27895; 919-291 **Reproduction plaster plaques,** Diana, $40;, Water Nymph, $65; Olympian, $40; archi al fragment, $65—Thomas Donahue Replica Design & Restoration (M), 41 Union #907, New York 10003; 212-388-7155. *Study:* **Adam armchair,** #W102, cream and ish, $2,925 (COM), in Ceci fabric, color #1004, 46"-51" w., 38" repeat, 100% cot Groves Bros., $96/yd.—Christopher Norman (T), 979 Third Ave., New York 212-644-4100. **Louis XVI oval mirror** with ribbon design, #7036C, taupe and gold, 32" w., $1,695—Mirror Fair (M), 1495 Third Ave., New York 10028; 212-288 **Contessa recamier,** #1201, color: grigio, nerom 31" h., 27" w. 78" l., $4,160—Patin (T), Atlanta Decorative Arts Center, 351 Peachtree Hills Ave., NE, Ste. 236, Atlan 30305; 404-233-1085. **Recamier fabric,** Bath Pewter, #32164/4-0, 100% silk, $154.5 Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. *Pillow fabr* **World Candlewicking,** #645710 Bisque, 54" w., 52% cotton, 48% linen, 6½" $29/yd.—Waverly, see address above. **Meridale stripe,** #925100, toast, 54" w., 100% through designers, $46.50/yd.—Lee Jofa (T), 979 Third Ave., New York, 212-688-0444. **Keddleston,** #300645F, off-white, 52% cotton, 48% linen, 54" w., 30" $74.25—Quadrille (T), 979 Third Ave., New York 10022, New York 10022; 212-753 **Newfield check,** #925120, toast, 54" w., 100% cotton, $46.50/yd.—Lee Jofa, see above. **Classic ticking,** #605226, khaki, 54" w., 100% cotton—Lee Jofa, see address **Classic ticking,** #605226, khaki, 54" w., 100% cotton, $24.90/yd.—Waverly, see above. **Quilted muslin fabric,** $6/yd.—House of Fabrics, So-fro Fabrics, 13400 R Dr., Sherman Oaks, CA 91423; 818-995-7000; 1238 South Broad St., Wallingfo 06492; 203-756-7644; Lincoln Plaza Shopping Center, 535 Lincoln St., Worcest 01605-1905; 508-853-5652. **Durington damask,** NCF 603/11—Sackville Collec Nina Campbell, 55" w., 25" repeat, 75% cotton, 25% linen—Osborne & Little (Third Ave., New York 10022; 203-359-1500.

Pages 98 and 99: Dining room: **Fabricated antique armoire,** old moldings used to ma cabinets, $14,400; similar available and custom orders—Lorin Marsh (T), 979 Thi New York 10022; 212-759-8700. **Nicholas armchair,** #718, 41½" h., 23¼" w., 20" d., height, $1,300—Avanti (T), 497 Main St., Farmingdale, New York 11735; 516-29 **Armchair fabric,** Marinsky, #NCF631/04 from the Pavlovsk Collection by Nina C 55" w., 60" repeat, 100% cotton—Osborne & Little, see address above. **Reproduction** back armchair, #3103-16, $950 (COM)—Hickory Chair Co. (M), PO Box 2147, Chair, NC 28603; 704-328-1801. **Plume-back armchair fabric,** quilted muslin thr House of Fabrics, see address above. **Napkins,** $26/ea.—Nancy Koltis, 900 Broadw

0011; 212-995-9050. **Tablecloth,** $495; **beaded pitcher,** $95; **creamware condiment** 25—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **g table**—owner's collection. **Neoclassical console,** #6600, 3" h., 43" w., 18" d., gilt/faux marble top, available with two legs, $2,900; **reproductions of Old Master** ngs, $900 to $1,800—Julia Gray (T), 979 Third Ave., New York 10022; 23-4454. **Side chairs,** #3845, $2,798—Baker, see address above. **Side chair slipcover** wide stripe, Marie-Therese, #32301/1-0, Ivoire, 59" w., 100% silk, narrow stripe, Surena #32300/1-0, Ivoire, 59" w., 100% silk, $103/yd.—Clarence House (T), 979 Ave., New York 10022; 212-752-2890; 704-328-1801. **Fiesole tureen,** $665; **soup** $63/ea.; **dinner plates,** $90/ea.—Richard Ginori (M), 41 Madison Ave., New York 212-213-6884. **Glass pitcher,** $130—Fine Art Interiors (R,T), 32 Paultons Square, n SW3 5DS England; 071-351-3864. **Creamer,** $100; **teapot,** $333; **teacup,** $57; $38; **dinner plate,** $90/ea.; **soup plate,** $63/ea.; **salad plate,** $56—Richard Ginori 1 Madison Ave., New York 10011; 212-213-6884. **Louis XV dinner plate,** $81/ea.; $60/ea.; **saucer,** $31/ea.; **teapot,** $218; **sugar,** $112, by Reynaud—Baccarat (R), 625 on Ave., New York 10022; 800-777-0100. **Flatware,** $36/per piece—Bergdorf nan, see address above. **Volpe armchair** by Michael Taylor, $2,608—Randolph & T), 232 E. 59 St., New York 10022; 212-826-9898. **Volpe armchair fabric,** Diam 47" w., 2" repeat, 100% cotton, by Groves Bros., $96/yd.—Christopher Norman (T), hird Ave., New York 10022; 212-644-4100. **Adam armchair,** #W102, cream & gilt $2,925 (COM); **fabric,** Ceci, color 1004, 46"-51" w., 38" repeat, 100% cotton, .—Christopher Norman, see address above. **Writing table,** #1087, 30" h., 28" w., 58" Niermann Weeks, $3,515—John Rosselli (R), 523 E. 73 St., New York 10021; 72-2137; Niermann Weeks, 2152 Renard Ct., Annapolis, MD 21401; 24-0133. **Classic Lamp Smooth,** #50628, 28" h., shade 8" x 20" x 11½", matte white $645—Sirmos (T), 979 Third Ave., New York 10022; 212-371-0910. **Smyers glass-**; **bowl** by Dan Levy, $215—Bergdorf Goodman, see address above. **Books**—Urban r Books (R), The Villard Houses, 457 Madison Ave., New York 10022; 35-3592. **Curtain fabric,** Charlotte, #C-179-0, 54" w., 100% cotton, $88.50/yd.— n V (T), 979 Third Ave., New York 10022; 212-355-4525. **Small gold vase,** $95— n Foster (R,T), 1322 Third Ave., New York 10021; 212-744-4922. **Reproductions Master drawings** in antique frames, $900-$1,800—Julia Gray, see address above.

00 and 101: **Reproduction daybed,** 32" h., 42" w., 80" l., $2,490—Country Swedish c., 35 Post Rd. West, Wesport, CT 06880; 203-222-8212. **Headboard and mattress** Keddelston, #300645F, off-white, 52% cotton, 48% linen, 54" w., 30" repeat— lle (T), 979 Third Ave., New York 10022; 212-753-2995. **Footboard stripe,** Classic g, khaki, #605226, 54" w., 100% cotton, $24.90/yd.—Waverly, see address above. **duction William & Mary Highboy,** #LS-1HB, Old White linen finish, $4,155—ABC & Home (R), 888 Broadway, New York 10003; 212-473-3000; G.L. Sawyer (M), Cleveland St., Ste. 202, Virginia Beach, VA 23462; 804-499-9904. **Etagère,** #6719-70, The European Country Collection by Mark Hampton for Hickory Chair, cream finish 77¾" h., 28" w., 20" d., $1,650—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 704-328-1801. **Painted wood armorial panel,** 31 x 27, #E5032, one of a pair, $4,200— urge Antiques, Inc. (T), 305 E. 63 St., New York 10021; 212-838-4005. **Half Round tand,** #236-30, $400 from The Veranda Collection—The Lane Co. (T), PO Box 151, sta, VA 24517; 804-369-5641. **Side chair,** $2,798; with leather, $3,845—Baker ure, see address above. **Aladdin lamp** by Garouste & Bonetti, $380—Neotu (R), 133 St., New York 10012; 212-982-0205. **White Jacques Molin creamer** (with flowers), Barneys New York, see address above. **Vase** with tulip, $95-120—Felissimo (R), 10 W. New York 10019; 212-956-4438. **Hairbrush,** $75; **hand mirror,** $100; **small round** 75—Bergdorf Goodman, see address above. **Duvet fabric,** Bordeaux #69830.01, 100% 54 w"., 13" repeat, Bristol check, #69880.01, 56% rayon, 44% linen, 51" w.; **curtain** Ivy Madras Lace, #52570.09, 48" w., 24" repeat, 100% cotton—Brunschwig & Fils (T), ird Ave., New York 10022; 212-838-7878.

DECORATING BLOODLINES *Pages 102 to 107. Designer:* **Jane Churchill**—Jane hill Interiors Ltd. (T), 8 Pimlico Road, London SW1W; 011-44-71-730-8564. *ng room:* **Curtain fabric,** Blue Stripe Jane Churchill fabric, 134 cm. w.; **sofa and chair** Toile Nemours, 100 cm. w., 90 cm. repeat—Jane Churchill Interiors, see address above. *ady Churchill* by Richard Buckner, bought at auction. *Dining room:* **Fabric,** paperbacked all, Les Oeillets; 130 cm. w.; **chair fabric,** Red Stripe—through Jane Churchill Interiors, dress above. **Mirror**—Peter Hurford Antiques, 618 Kings Road, London, SW6 2DU; 1 4655. *Master bedroom:* **Fabric and wallcovering**—Attingham claret, 137 cm. w.— h Jane Churchill Interiors, see address above. **Tilting mirror,** 19th c.—John Allsopp tes, 26 Pimlico Road, London SW1W 8LJ England; 071-730-9347. *Dressing table:* , Kerala Check red, 152 cm. w.—Jane Churchill Interiors, see address above. **Lamps,** stick lamps—Vaughan, 156-160 Wandsworth Bridge Road, London SW6 2UH nd; 071-731-3133. **Mirror**—John Allsopp Antiques, see address above. **Bathroom** #085RO1B or #1869Y98R Master Palatte, eggshell finish—Glidden (M), 925 Euclid Cleveland, OH 44115; 800-221-4100.

JEWELS FOR YOUR TABLE *Pages 108 and 109:* **Napkin ring,** sterling silver, $700; **et/cuff,** $1,400; **wood cuff,** $300, designed by Patricia von Musulin—Patricia von in; 212-206-8345; available at Bergdorf Goodman (R), 745 Fifth Ave. at 58 St., New 10019; 212-753-7300; Stanley Korshak, 500 Crescent Court, Ste. 100, Dallas, TX 214-871-3600. **Cup and saucer,** $65; **Padova dinner fork,** $125; **Keshi pearl ring,** old, $3,750, designed by Elsa Peretti for Tiffany's—Tiffany & Co. (R), Fifth Ave. & New York 10022; 212-755-8000; for stores: 800-526-0649. **Camelot china,** 5-pc. setting, #6110, $80; cup and saucer, #6115, $25; dinner plate, #6112, $25; 14" oval , #6116, $70; 10" serving bowl, #6117, $50; sugar and creamer, #6118, $60 designed bert Lee Morris for Swid Powell—Swid Powell (M), 213 E. 49 St., New York 10017; 53-0606. **Neckband,** gold plate, $450; **disk and orb cross necklace,** $240, designed by t Lee Morris—Robert Lee Morris (R), 409 W. Broadway, New York 10012; 31-9405. **Lipstick case,** collection by Robert Lee Morris exclusively for Elizabeth , $30—Elizabeth Arden Salon, 691 Fifth Ave., New York 10022; 212-546-0226. All above can be found at Bloomingdale's, Barneys New York, Henri Bendel, Bergdorf man, Bullocks (LA), Lazurus, (OH).

110 and 111: **Double old-fashioned glasses,** $80/set of four; **Harlequin flatware** 8/10 ess, 5-pc. place setting, $100; **vase,** large, $225; designed by Lisa Jenks for ▶

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READER INFORMATION

Sasaki—for stores, contact: Sasaki, 41 Madison Ave., New York 10010; 212-686-5080. **Target paperweight,** designed by Lisa Jenks $85—Works Gallery, 1250 Madison Ave., New York 10128; 212-996-0300. **Arrowhead links bracelet,** designed by Lisa Jenks, $395—Barneys New York (R), Seventh Ave., at 17 St., New York 10011; 212-929-9000. **Target tray,** 13½"d., $220; **Greek bowl,** 10", $310; **satellite box with arrow,** designed by Lisa Jenks, $230—Works Gallery, see address above. **Vases,** bronze; **napkin ring,** by Linda Lee Johnson, to order through—Barneys New York, see address above. **Baby spoon,** $80, with coordinating cup, $150—Lunt Silversmiths (M), 298 Federal St., Greenfield, MA 01302; 413-774-2774; The Museum of Modern Art Design Store (R,MO), 44 W. 53 St., New York 10019; 212-767-1050. **Silver jewelry** and other work—Barneys New York, see address above; The Museum of Modern Art Design Store, see address above. **Knife,** $325; **fork,** $255; **starfish paperweight,** $1,000; **shell,** $690; designed by Stephen Dweck—Felissimo, 10 W. 56 St., New York 10019; 212-247-5656. Jewelry at The Stephen Dweck Boutique, Bergdorf Goodman, 754 Fifth Ave., New York 10019; 212-753-7300. China and glassware—Sasaki, see address above. **Fishnet china,** 5-pc. place setting, $225; **Venezia china** (red), 5-pc. place setting, $285; **San Marco china** (green), 5-pc. piece place setting, $295; **Feather cuff bracelet, feather drop earrings; trompe l'oeil earrings; curved check bracelets; Seashell design silverware,** 5-pc., all by Angela Cummings, to order—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300.

112 A TIMELESS TREASURE OF MODERNISM *Pages 112 to 117.* **Architects: Marcel Breuer and Herbert Beckhard,** Beckhard Richlan & Assocs., 333 Seventh Ave., New York 10001; 212-244-5050. **Restoration architect: Jonathan S. Foster,** 22 W. 19 St., New York 10011; 212-242-7187. *Living room.* **Eero Saarinen coffee table**—The Knoll Group (R), 105 Wooster St., New York 10012; 212-941-4500. **Alvar Aalto vase**—Modern Age (R), 41 Greene St., New York 10012; 212-477-2224. **Noguchi lamp**—Akari-Gemini Inc. (M), 619-A Olive St., Santa Barbara, CA 93101; 815-966-9557. **Ming dish**—Tucker Robbins & Bruno Aste von Bennewitz, 306 E. 51 St., #8C, New York 10022; by appointment, 212-832-3092. **Charles Eames lounge chair and ottoman**—Herman Miller (T), 30-30 Thomson Ave., Long Island City, New York 11101; 718-706-7570. **Vintage Florence Knoll sofa**—owner's collection. **Throw pillows** made from Philippine textiles—Tucker Robbins & Bruno Aste von Bennewitz, see address above. **Henri Matisse prints,** Jazz series—owner's collection. *Correspondence* by Francisca Sutil—Nohra Haime Gallery (R), 41 E. 57 St., New York 10022; 212-888-3550. **Silver lamp** by Edouard Buquet—Full House, see address above. *Dining room.* **Charles Eames dining table,** not available; **black molded plywood chairs**—Herman Miller, see address above. **Silver candlestick**—Royal Copenhagen/George Jensen Silversmiths (R), 683 Madison Ave., New York 10021; 212-759-6457. **Bronze vase**—Neotu (R), 133 Greene St., New York 10012; 212-982-0210. **Oscar Tusquets china and flatware; Acante tumblers**—Modern Age (R), 121 Greene St., New York 10012; 212-477-2224. **Kuba I rug,** 6' x 9'—Christine Van der Hurd, 99 University Place, 9 Fl., New York 10003; by appointment, 212-226-4586. **Napkins**—The L.S. Collection (R), 765 Madison Ave., New York 10021; 212-472-3355. **Noguchi lamp**—Akari-Gemini Inc. (M), 619-A Olive St., Santa Barbara, CA 93101; 805-966-9557. **Crystal candlesticks**—Royal Copenhagen/George Jensen Silversmiths, see address above. **Oscar Tusquets dinnerware**—Modern Age, see address above. *Inner garden.* **Gerhard Marcks sculpture**—owner's collection. *Hall.* **Painting,** *Hommage to the Square* series, by Josef Albers. *Master bedroom.* **Noguchi lamp**—Akari Gemini, see address above. **Philippine Textile; Green vase**—Tucker Robbins & Bruno Aste von Bennewitz, see address above. **Photograph**—Antoine Bootz, 133 W. 22 St., New York 10011; 212-366-9041. **Weaving,** designed by Mrs. Breuer, woven by Mrs. Hooper. *Voices of Silence*—Nohra Haime Gallery, see address above. *Master bathroom.* **Shower curtain fabric,** The Ralph Lauren Home Collection—Polo Ralph Lauren (R), 1185 Ave. of the Americas, 9 fl., New York 10036; 212-642-8700. *Guest bedroom.* **Charles Eames chairs,** molded plywood—Herman Miller, see address above. **Flokati rug**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Great Divide blanket; Eagle River wool throw pillows**—The Ralph Lauren Home Collection, see address above. **Painting** by Eduardo Arranze Bravo—The L.S. Collection, see address above. **Photograph**—by Antoine Bootz, see address above. **Painting** by Morris Graves. *Family room.* **Alvar Aalto coffee table**—ICF (M), 305 E. 63 St., New York 10021; 212-593-1152. **Tapestry** by Le Corbusier; **Charles Eames chair; antique bench**—owner's collection. **Noguchi lamp**—Akari-Gemini Inc., see address above. **Pillows; Wood Wheels**—Tucker Robbins & Bruno Aste von Bennewitz, see address above. **Coconut shell vase and bowl**—L.S. Collection, see address above.

124 BEDROOMS YOU NEVER WANT TO LEAVE *Pages 124 to 127.* **Designer:** Marie-Paule Pellé, 196, Rue de Rivoli, 75001 Paris; 33-1-42-96-24-14; 40 W. 74 St., New York 10023; 212-769-4775. **For Pasha de Cartier eau de Toilette**—Cartier (R), Fifth Ave. and 52 St., New York 10022; 212-PL3-0111. **Upholstered bed; propeller; architectural model**—Soudrier Location (R), 14 rue de Reuilly, 75012 Paris; 43-72-93-71. **Trimmings** on upholstered bed—Houlès (T), 979 Third Ave., New York 10022; 212-935-3900; 18 rue St. Nicholas, 75012 Paris; 43-44-65-19. **Bedside lamp**—Espace Lumiere (R), 48 rue Mazarine, 75006 Paris; 43-54-06-28. **Sofa**—Axel Vervoordt (R), Kasteel Van's Gravenwezel, St. Jobsteenweg, Belgium; 32-3-6581470. **Black and white rug**—Stark Carpet Corp. for Flipo (T), 979 Third Ave., New York 10022; 212-752-9000; Jules Flipo (R), 8 rue Aboukir, 75002 Paris; 45-08-47-64. **Oak table,** by Christian Liagre—Le Via (R), 48 Cours du Commerce St. André, 75006 Paris; 45-81-23-70. **Painting,** Retour D'Ulysse; **black star,** on side of cabinet; **mirrored balls,** blue and gold—Galerie 1 Passage (R), Pierre Passebon, 20/22 Galerie Vero Dodat, 75001 Paris; 42-36-44-56. **Deer topiary frame**—Victoria Perry Higgins (R), 12 rue de Turbigo, 75002 Paris; 42-21-90-21. **All fabric**—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-486-9230; 30 Ave. Georges V, 75008 Paris; 49-52-00-36. **Upholsterer**—Le Decor Français (R), 1006 Lexington Ave., New York 10021; 212-734-0035. **Painted nude on wood panel,** by Mesnager—Sema (R), 4 rue des Rosiers, St. Ouen 93400 Paris; 40-10-97-10. **Bathtub; architectural plan; engravings** of figures—H. Antiquités (R), Marché Paul Bert, Stand 131, St. Ouen 93400 Paris; 40-21-94-09, and 45-35-44-54. **Portfolio**—Xavier Chollet (R), Stand 11 and 2, Marché Serpette, 110 rue des Rossiers, St. Ouen 93400 Paris; 40-12-22-14. **Bed linens**—Porthault (R), 18 Ave. Montaigne, 75008 Paris; 47-20-75-25; 18 E. 69 St., New York 10021; 212-688-1660. **Music stand-backed chair,** with palette as seat, next to bed; **wooden footstool**—Avant-Scene (R), 4 Place de l'Odéon, 75006 Paris; 46-33-12-40. **Drafting tools; blueprint paper**—Sennelier (R), 3 Quai Voltaire, 75007 Paris; 42-60-29-38. **Painting smocks**—La Samaritaine (R), rue de Rivoli, 75001 Paris; 40-41-20-20. **Two 1930s chairs,** with curved arms, in front of couch; **gilded metal potted plant**—Eric Lombard, Marche Serpette (R), 110 rue des Rosiers, St. Ouen 93400 Paris; 41-12-22-14. **Table lamp; antique klismos chair**—Galerie Camoin (R), 9 Quai Voltaire, 75007 Paris; 42-61-82-06. **Painted ladder; large compass**—Laquerriere (Thenaday) (R), 1 Quai Voltaire, 75007 Paris; 42-60-77-33. **Large table,** by Prouvé—Downtown (R), 4 rue de Seine, 75006 Paris; 46-33-82-41. **Antique cabinet; painted wood; model house; crown,** on top of cabinet—Patio (R), M. et Mme. Vidris, Stand 53, Marché Dauphine, St. Ouen Paris, 40-12-77-19. **Painting,** *Penelope and Her Pretendants,* by Alexander Iacovleff—Malmaison (T), 253-74 St., New York 10021; 212-288-7569. **Lantern; shaving mirror**—Akko Van Acker (R), 3 rue de l'Université, 7500 Paris; 42-60-22-03. **Large vases; Moroccan lantern,** in center of ceiling—Michele Baconnier (R), 6 rue de Varenne, 75007 Paris; 45-48-46-77. The designer also wishes to thank Jacques Bergaud and Studio Pin-Up. **Gold deer head,** collection of Marie-Paule Pelle. **Wall painting**—Merigu, 64 Rue de L'Abbe Groult, 75015 Paris; 48-28-48-81.

Pages 130 and 131. Designer: **Billy W. Francis**—Billy W. Francis Design-Decoration, Inc. (T), 121 E. 71 St., New York 10021; 212-734-3588. **Upholstered furniture**—Donghia Furniture Textiles (M,T), 485 Broadway, New York 10013; 800-DONGHIA. **All fabrics**—Gretchen Bellinger Inc. (T), PO Box 64, Cohoes, NY 12047; 518-235-2830. **Carpet**—Patterson, Flynn, Martin & Manges, Inc. (T), 979 Third Ave., New York 10022; 212-688-7700. **Fabrication of curtains, bedhangings and table skirts**—Decorator's Workshop, Inc. (T), 504 E. 74 St., New York 10021; 212-879-6585. **Wall upholsterer**—Ralph Garo, 142 W. 49 St., New York 10019; 212-819-0369. **Glazing**—Ross Madole, PO Box 478 OCS, New York 10014; 212-242-7676. **General contractor**—Conlon Contracting, 49 Greenwich Ave., Greenwich, CT 06830; 203-869-4200, or 2916 St. Theresa Ave., Bronx, NY 10461; 718-892-4100. **Terra-cotta Inari Shrine guardian foxes; Keyaki tea cabinet,** 19th c., Japanese; **Seto bowl,** Japanese, 19th c.—Nan Antiques, Ltd. (R,T), 145 E. 61 St., New York 10021; 212-593-2788. **Silver coffee and** *(Continued on page 1*

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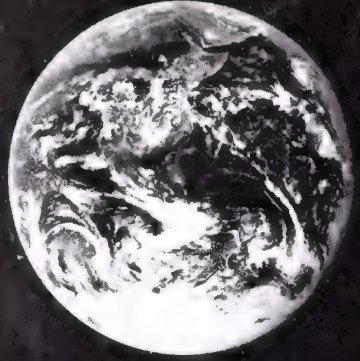
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tea service, Georg Jensen, 1933—Hoffman Gampetr Antiques (R,T), 1050 Second Ave., New York 1002 212-755-1120. **Aesthetic Movement table,** with mother pearl inlay, American, c. 1880—Margot Johnson, Inc. (R,T 18 E. 68 St., New York 10021; 212-794-2225. **Trio Nephrite Jade Bis,** Chinese—E&J Frankel (R,T), 104 Madison Ave., New York 10021; 212-879-5733. **Art Dec wine cooler,** French, c. 1925—Malmaison (T), 253 E. 74 St New York 10021; 212-288-7569. **Biedermeier chair, tabl** cherrywood, Vienna, c. 1815; **Neoclassical bench,** Italia fruitwood—Karl Kemp & Associates (R,T), 29 E. 10 St New York 10003; 212-254-1877. **Floor lamp**—Cedr Hartman, Inc. (M), PO Box 3842, Omaha, NE 6810 402-344-4474. **Georgian giltwood mirrors,** English, 1785—Kentshire Galleries Ltd. (R,T), 37 E. 12 St., Ne York 10003; 212-673-6644. **Baccarat crystal oil lamps** co verted to electric lamps, 19th c.—Marvin Alexander, Inc. (T 315 E. 62 St., New York 10021; 212-838-2320. **Upholstere armchair** in white leather—Brickel Associates Inc. (T), 51 Madison Ave., New York 10022; 212-688-2233. **Ming lo table** with incised red lacquer, Chinese, late 17th c.- L'Antiquaire and the Connoisseur Inc. (R,T), 36 E. 73 St New York 10021; 212-517-9176. **Ming Dynas Huanghuali wood cabinets,** Chinese—Ming Furniture, Lt (R,T), 31 E. 64 St., New York 10021; 212-734-9524. O **Master drawings,** Italian, 17th c., by Francesco Guardi a Lazzaro Baldi—Margot Gordon, Aldega-Gordo 212-988-2965. **Chinese painted pottery Fanghu's** with co ers, Han Dynasty—Royal Athena Galleries (R,T), 153 E. St., New York 10022; 212-355-2034. **St. James club cha and ottoman**—Donghia, see address above. **Mahogany co structivist table,** French, c. 1925—L'Art de Vivre Antiqu (R,T), 978 Lexington Ave., New York 10021; 21 734-3510. **Chinese marble relief sculpture of a Bodhisatt** Northern Qi Dynasty—Royal Athena Galleries, see addr above. **Gray marble mantel,** French, 19th c., **Chrome f tools**—Danny Alessandro Ltd. (R,T), 307 E. 60 St., N York 10022; 212-759-8210. **Sterling silver lamps**—Puifor Boutique (R,M), 811 Madison Ave., New York 100 212-734-3838. **Glass sculpture** by Dale Chihuly—Char Cowles Gallery (R), 420 W. Broadway, New York 100 212-925-3500. **Collages** by Esteban Vicente—Berry-H Galleries, Inc. (R), 11 E. 70 St., New York 1002 212-744-2300. **Chinese Yuca globular jar,** Chinese, Po Han Dynasty—L'Antiquaire & The Connoisseur, see addr above. **Leather drum table**—Karl Springer, Ltd. (R,T), 3 E. 61 St., 7 Fl., New York 10021; 212-752-1695. **Silver pl tumbler** (as vase) by Berndorf—L'Art de Vivre, see addr above. **Polychrome pottery covered bowl,** Han Dynasty Royal Athena Galleries, see address above. **Cairo club so** custom—Donghia, see address above. **Silver iris bowl**.—Na Antiques, see address above. **Bed linens**—Pratesi Line (R,T), 829 Madison Ave., New York 10022; 212-288-23 **Night table; sterling silver vase,** Jean Puiforcat, 1941; **cig rette box**—Puiforcat Boutique, see address above. **Gorh silver tea caddy,** 1880—Hoffman Gampetro Antiques, address above. **Crystal bowl**—Daum Boutique (R,M), 6 Madison Ave., New York 10021; 212-355-2060. **Gandhar Figure of Buddha,** Pakistani; **Hellenistic marble alabastro Gandharan gray Schist relief,** Pakistani—Royal Athe Galleries, see address above. **Flowers**—In Situ Flow Company (R,T), 219 E. 81 St., New York 10028; appointment only, 212-861-5316. **Armchair**—Donghia, address above. **Sculpture** by Reuben Nakian—on loan fr artist's family. **Ivory stand,** Japanese, c. 1880; **picture frame** Hoffman Gampetro Antiques, see address above. **Painti** *The Broken Tree* by Paul Rotterdam.

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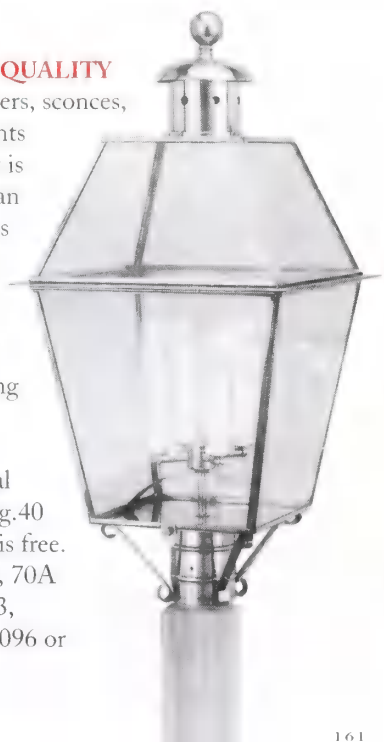


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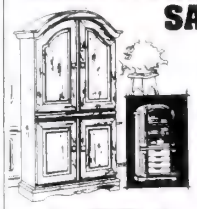
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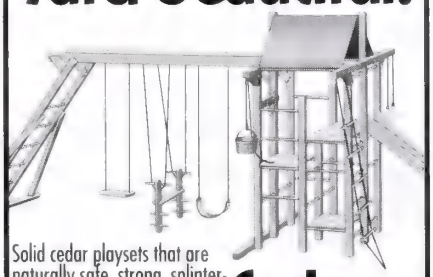
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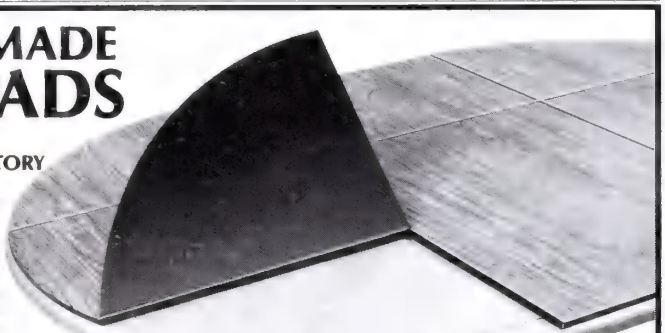
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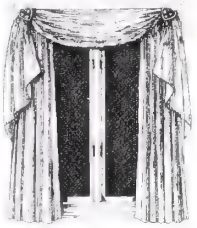


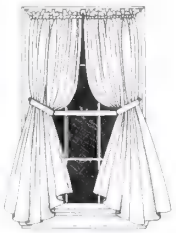
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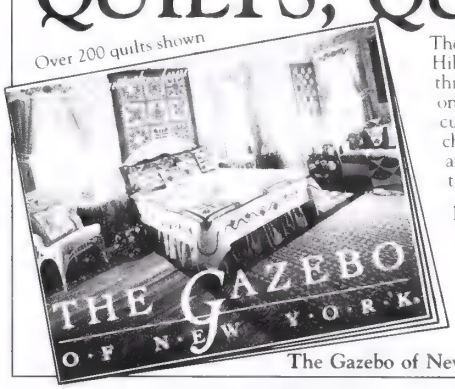


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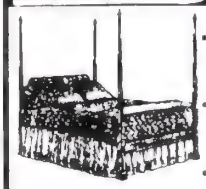
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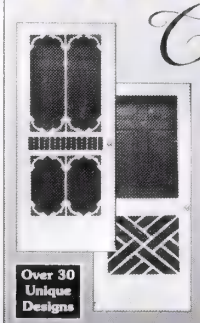
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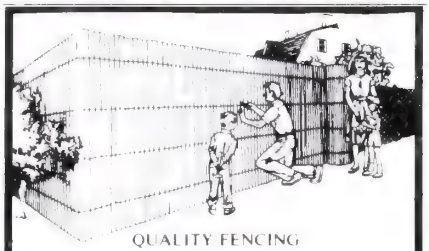
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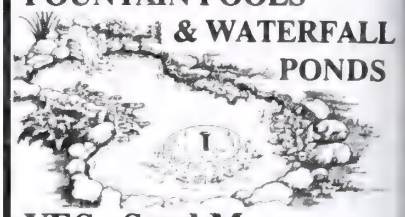


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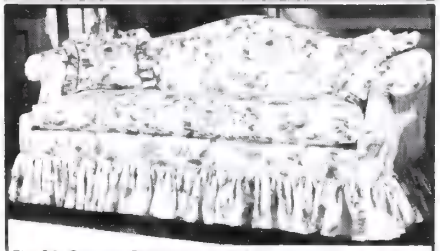
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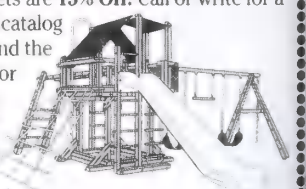
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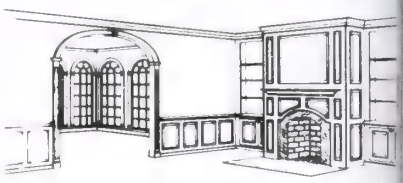
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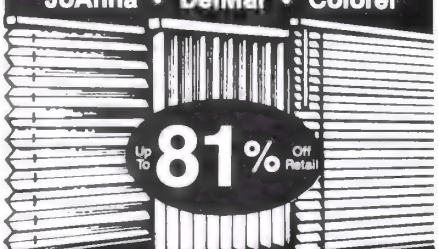
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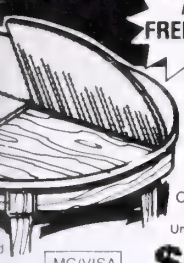
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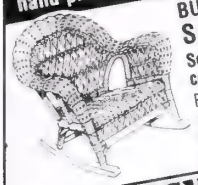
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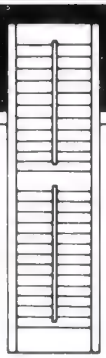
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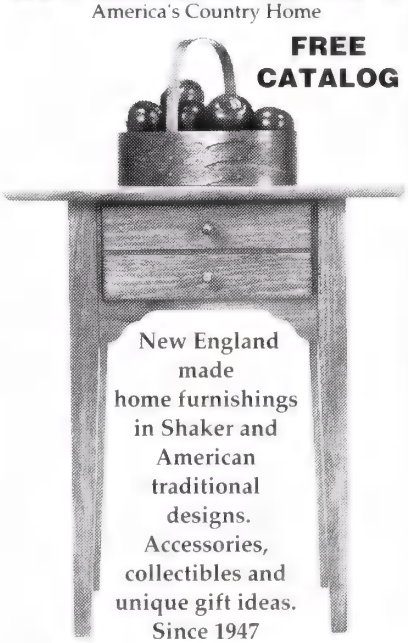
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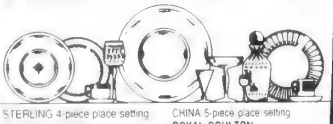
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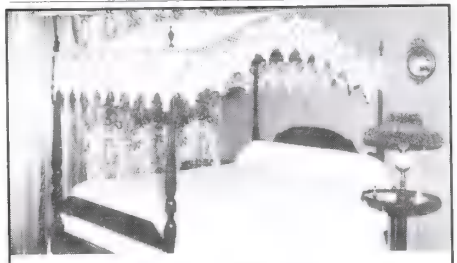
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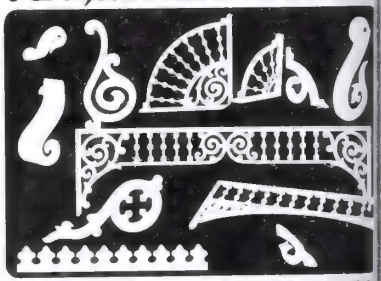
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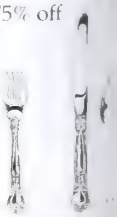
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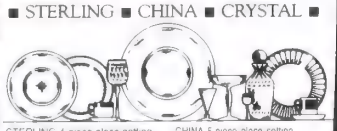
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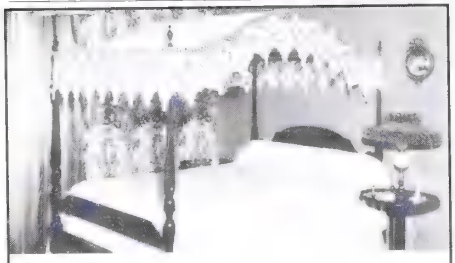
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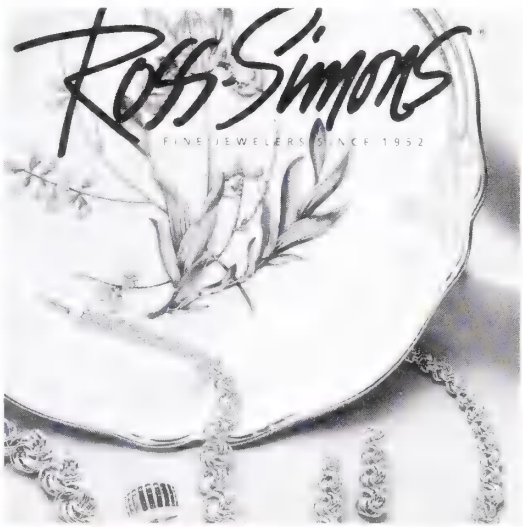
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Ogden's gift

BY DEE HARDIE

In the middle of our U-shaped farmhouse is an open terrace that I call my garden parlor. Sheltered by three sides of the house, the terrace looks out on a bed of apricot tulips and white daffodils. And like the flowers, it will bloom anew this spring.

This terrace has come a long way. When we first moved to Thornhill many years ago, the space was simply a raised plateau of mud. On the open side we built a low stone wall we could sit on. Then we laid a floor of wood over the mud. Here, on the wall topped by squares of flagstone, we played checkers with our four children and enjoyed Sunday lunches. But as the children grew, so did our vision. The front lawn, overlooking the Worthington Valley, gave us more space to entertain ourselves and our guests. We bowled, we played badminton, we had fun on the lawn, and for years only pots of geraniums sat on the stone wall.

That is how the terrace languished until last June when Tom and I paid a call on some newlyweds, Ogden and Betsy. Both were old friends who had found new happiness after widowhood. Having just sold his house, Ogden was moving in with his radiant bride. As we were leaving, I happened to notice a column-based sundial standing forlornly by the garage. I admired it, and a smiling, always gracious Ogden immediately said, "It's yours."

I was thrilled. I have always been partial to sundials. I like their style, the way they do their job all on their own. I knew exactly what I was going to do. This sundial started me thinking about a new outdoor room. Our old terrace was going to take on a new life.

We once made a terrace out of a bed of mud, then later abandoned it. But Ogden's sundial started me thinking about a whole new outdoor room

The next day I wrote Ogden a thank-you note telling him how his sundial had inspired me, how I was going to revive old iron family furniture that had once graced the Garden District of New Orleans. I told Ogden I wanted him to bring Betsy for a spring tea party when the new outdoor room would be finished. "Perhaps on your anniversary," I wrote. He accepted with pleasure.

I retrieved from the barn the Victorian iron lacework pieces—two chairs, a settee and a round table—that Tom parents had given us but that we h never used. Canvas deck chairs h been much easier to unfold on the law

I was excited by this project. I w not only restoring inherited furniture was creating a new pocket at Thornh for the first time in years, adding a n dimension to our life because Ogden's generous gift.

I painted the furniture a deep da green. Then in early winter I started arrange the scene on t terrace. I centered t table with a stone rab I had bought long ago England and station on the wall an aristocr ic stone whippet th had sat in my fro perennial garden. In prominent corner I placed the sund on its slender column, to be surround by small pots of blue pansies. The t race had never looked so elegant.

But Ogden will not be coming to it. He died unexpectedly last summ He gave us a sundial, but he didn't g us enough time. I call this my gard parlor, but it is really Ogden's memo al. An inscription on the face of the d reads, "I count none but sunny hou and that is what we plan to remem this spring when Betsy, our first gu comes for tea. ■

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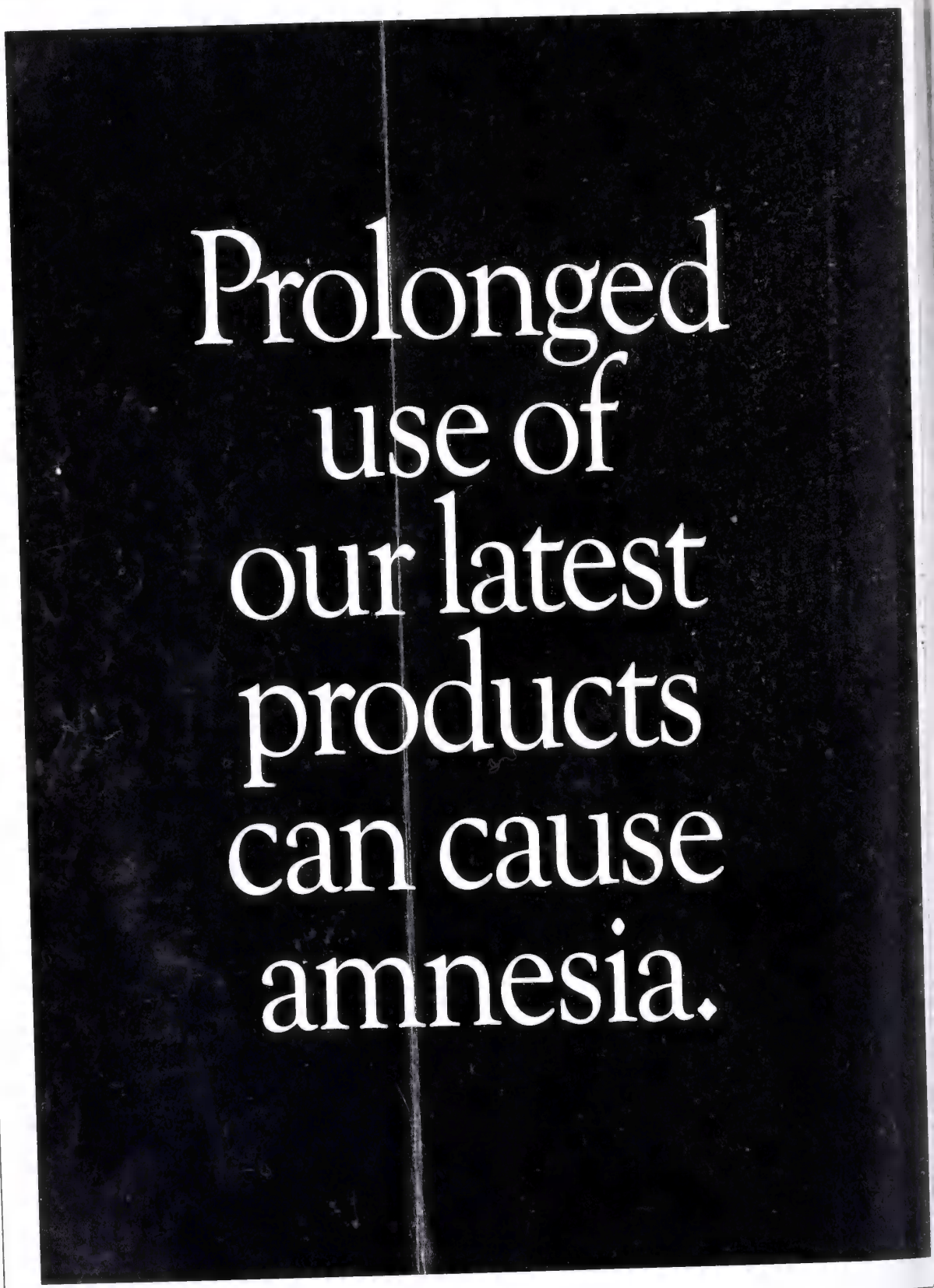
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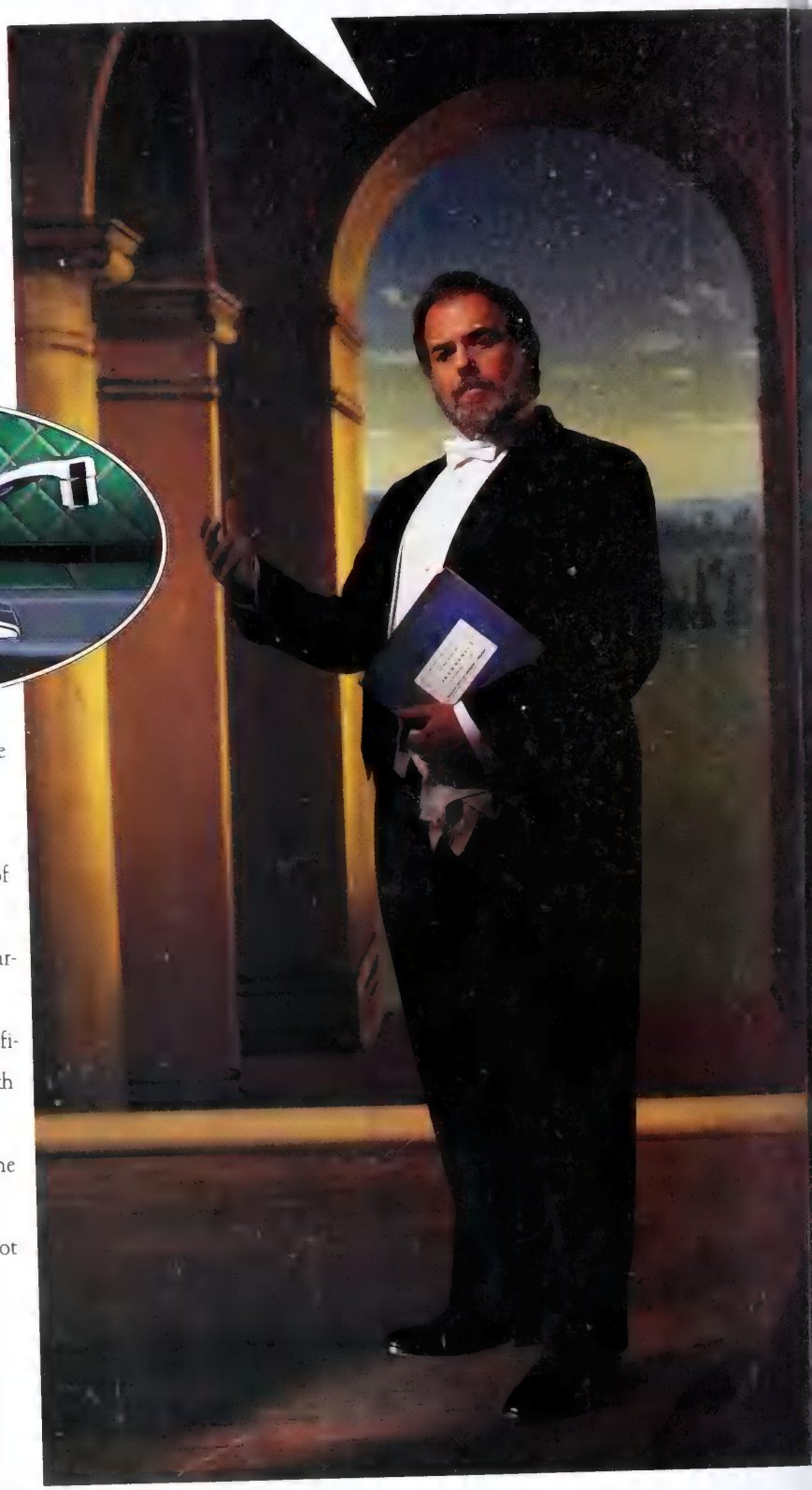


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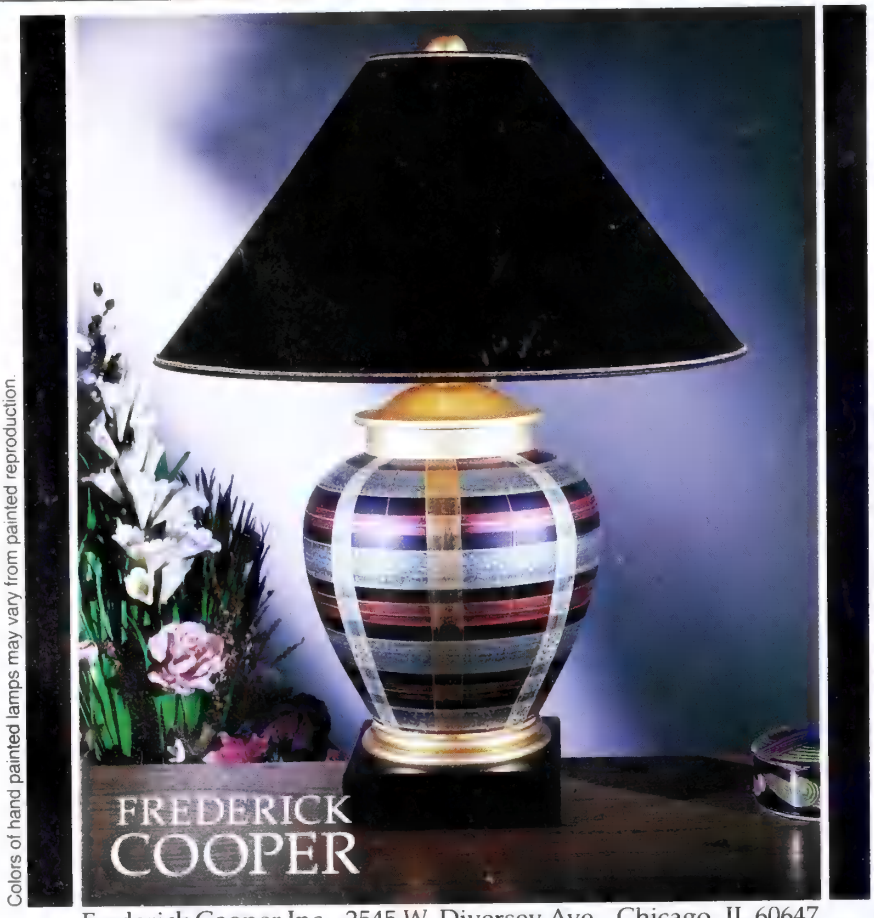
ON THE COVER:
In the living room of their weekend home, a 1785 New England farmhouse, New Yorkers Jerry and Susan Lau display part of their huge collection of spongeware. They began by seeking out what suited their rooms, but th pursuit of ceramics and other folk art has become a passion. See page 80. Photograph: Brian Whitney.



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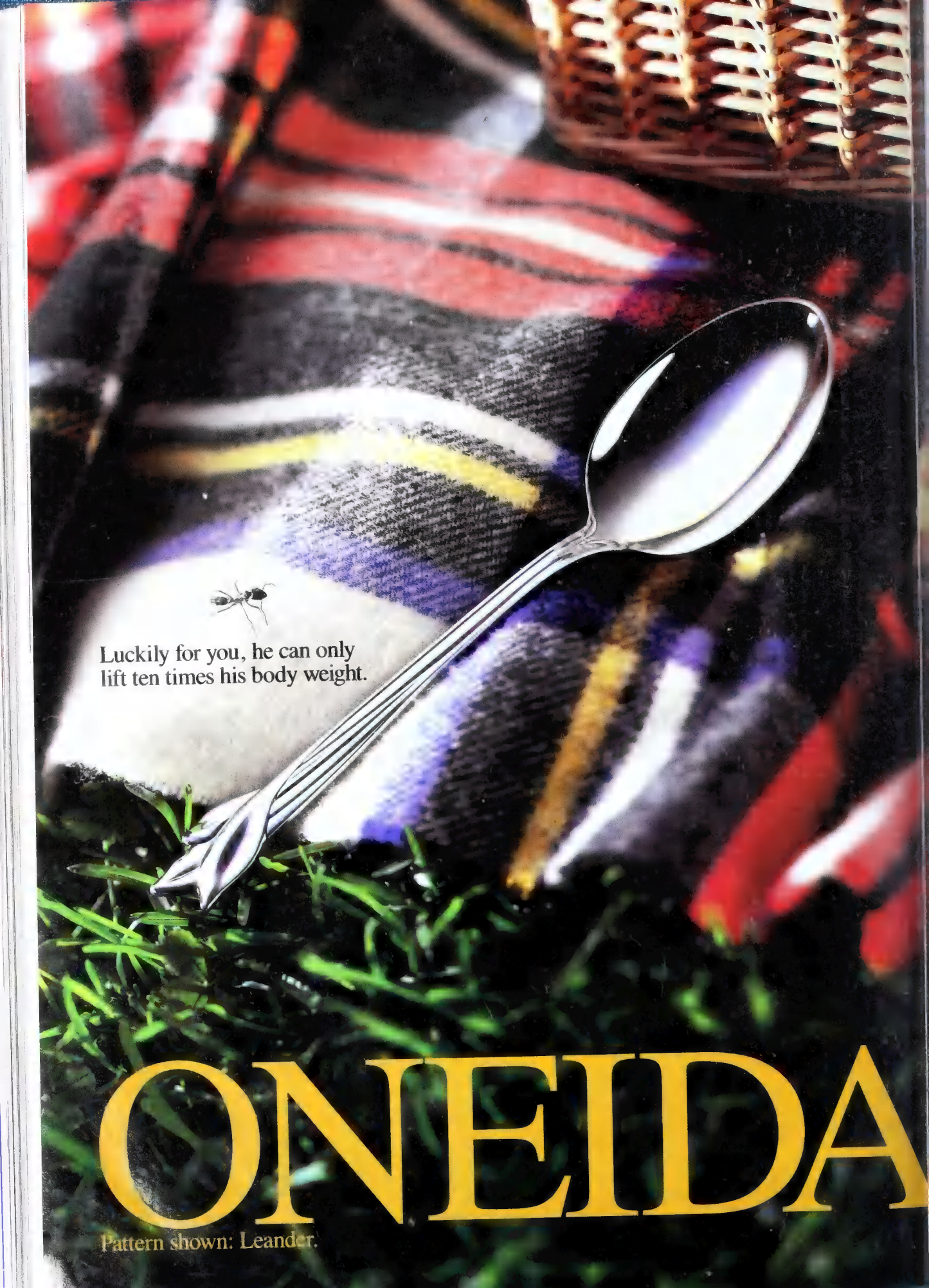
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TORE LISTING SEE OPPOSITE PAGE


Luckily for you, he can only
lift ten times his body weight.
ONEIDA
Pattern shown: Leander.

Down by the lake

LOIS BROWN

I stopped in West Stockbridge to eat. My husband had been touring Nantucket, exploring the streets, ng the shore, tasting the salt air. Now Columbus Day nd was over and we were head- ck to New York State, back to ester, back to work. It was oon by the time we reached the hires and we were weary, in a distracted by the miles that ed ahead. But Indian summer aced its soft hand on the earth ve sat outside in the golden ne long after lunch, captured spell. Around us fallen leaves ying in the warm autumn air, off a fragrance so familiar ll at once memories of child- burst their misty dams. family's lakeside cottage ot far from where we sat. and I spent every sum- here while I was grow- p, from the moment l let out in June right gh Labor Day. I learned m in that place, to ride a to sail, row, and paddle a so silently I could snatch tles drowsing on a log and em free in our cove. I used ld sand castles on our little and decorate them with nbush twigs. I fed sunfish the dock, picked wildflow- the meadow, whiled away endless hours lying on my finding faces in the clouds. Bullfrogs jug-o-rumming me to sleep, and bird songs heralded the dawn.

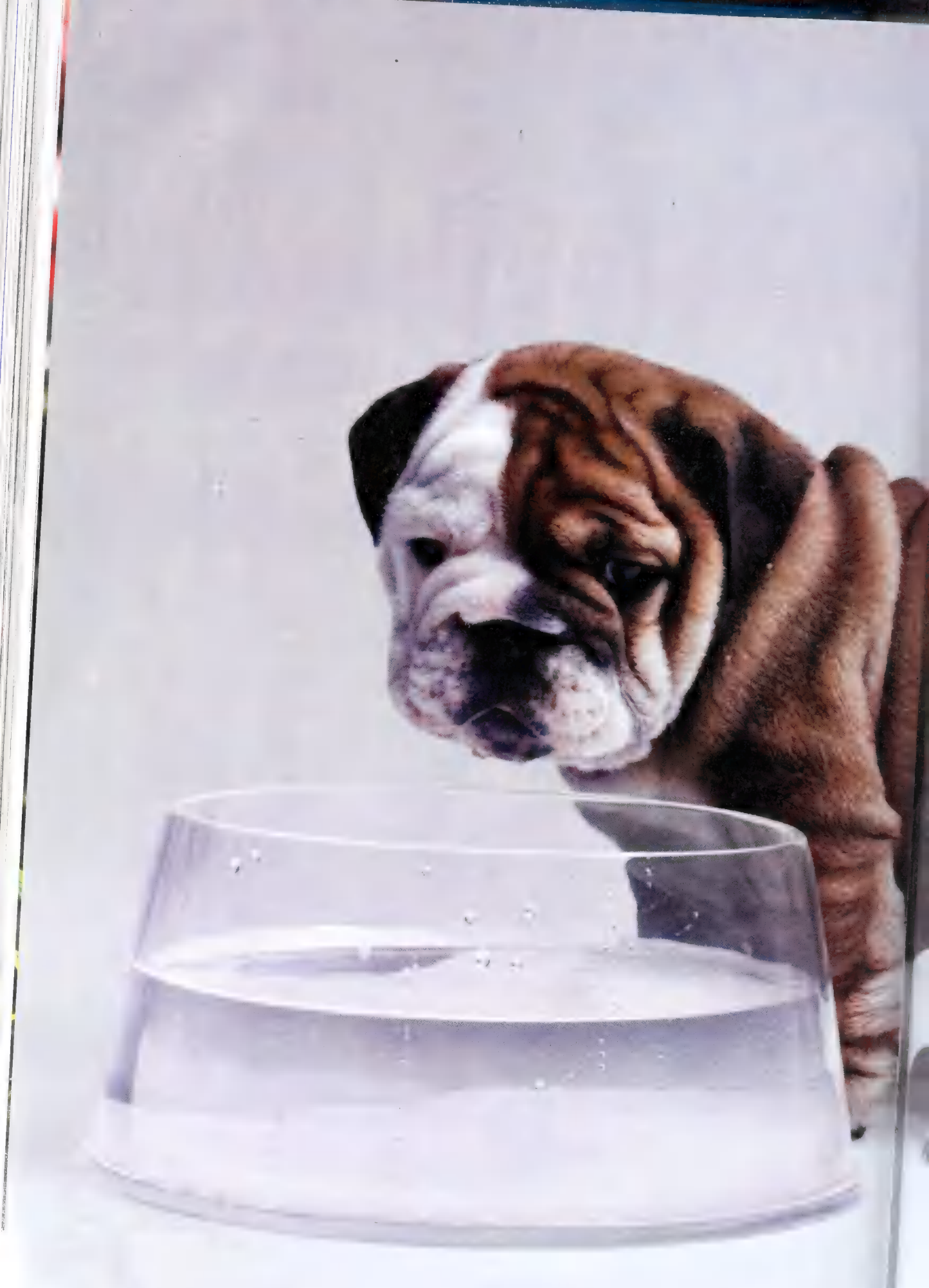
Friday evenings I would wait impatiently to hear Dad's car arriving for the weekend. It was a game with us, I to listen for the crackling sound his tires made along the gravel road, he to inch unnoticed down the hill.

My father was a student of the large-mouth bass. He knew certain insects hatched at dusk and fish began to feed, so he did his best to drive up early from the New York City suburb where we lived. He would tenderly remove his fly rod from its special canvas case and go out in the night to see what he could catch. He had a vest with many zippered pockets where he kept his flashlight, extra leader for his line, hooks, a little scale and ruler; and he always wore a certain hat, the band so stuck with hand-tied feather lures they seemed to buzz around his head. He was often unsuccessful, but sometimes he came in beaming with his prize. Later on, almost asleep, I could hear my parents talking on the porch, the soothing murmur of their voices floating up to me in the dark.



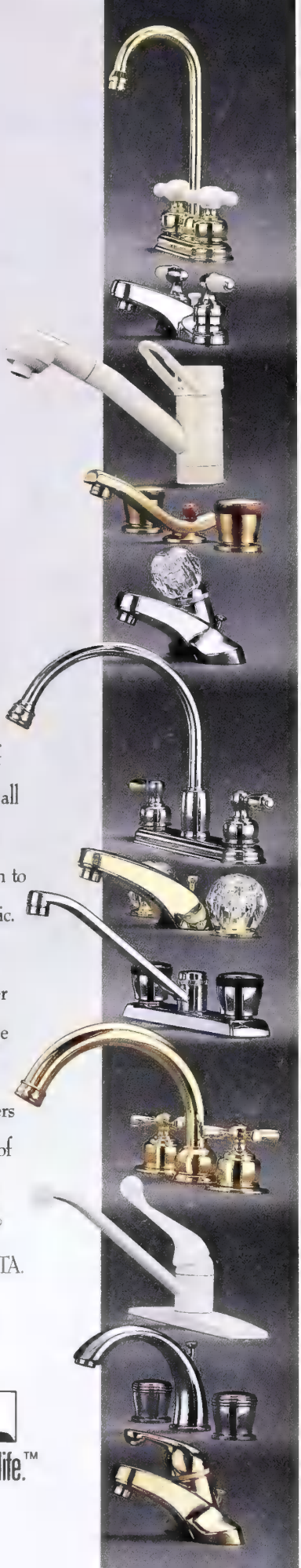
I learned to swim in that place, to ride a horse, to sail, row, and paddle a canoe

I thought it would go on like that forever, but one summer I began to change. I started taking walks alone, or creeping from my bed to watch the sun come up and melt away the mist. I turned defiant, fretful, uneasy. Things that had not mattered—my fingernails, crooked teeth, flyaway hair—became central to my life. I wore a five-and-ten-cent store diamond ring from a phantom fiancé, read movie magazines, tried lipstick, spent hours in the boat pretending to be reading but really watching out for boys. I had my first crush, my first heartbreak. At the weekly square dance down the lake, I >





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There stood the house on the slope beside the lake, symmetrical and plain. But the creamy paint was wearing off the clapboards and some of the screens were torn

took to lurking by the door, pretending not to care if I was by myself, hoping that some boy would summon up the courage to lead me out on the floor. Life, once free and easy, had become complicated and bewildering. But when I was sixteen, the braces on my teeth came off, and with them went the agonizing shyness that had inhibited my smile.

The summer after my high school senior year, I met my future husband at the lake. I was reading in the boat, a confident, accomplished woman of the world (whose college acceptance was safely in the bureau drawer), drifting towards the boys' camp during Swim. From the throng of counselors at the waterfront, one, tall and slender, waved his bamboo rescue pole at me and that was our beginning. We were friends at first, not dreaming we were destined for each other. But by September we had exchanged our secrets and our trust, and our promises were made.

That fall I left for college from the lake, eagerly, without looking back, as children will who do not yet appreciate what it is they leave behind. My parents helped me pack the car with lamps, towels, homemade tollhouse cookies and all my clothes and books. Dad drove us slowly up the hill, the effect of my departure reflected in his eyes. He knew, though I did not, that things would never be the same again.

After I got married, the years flashed by in a sort of frantic blur. My husband entered medical school in Rochester, I worked in an office, and all our energy and cash went to his attaining his degree. We had a son and then a daughter and then another son, and I remember we were tired all the time. We lived too far away to travel to the lake on Friday nights and back again on Sunday; besides, we had bought a house and were thoroughly absorbed in our new community. Yet each July we made the trip and left the children to stay a while with Gram and Gramp. It was their turn to wake at night to hear the owls and look for the North Star and in the morning to find a thousand tiny spiders newly hatched. But one by one the children, too, had other things to do, and they grew up and went off as well.

Mom and Dad continued at the lake, arriving with the robins, staying till the frost. We dutifully visited from time to time, mostly on our way to someplace else, preferring that they visit us in Rochester instead. But they had their golden anniversary celebration on the porch and we all toasted their remarkable achievement.

When Dad died, Mom grieved for him and for the days when everyone was young. She became forgetful, remote. She refused to make improvements lest she change the past and lose it altogether, so the roof leaked and weeds flourished in the walk. She arranged her favorite keepsakes on the mantelpiece: my only trophy from a swimming meet, some portraits of the family, a candle with the pile of children's books s read aloud when thunderstorms put out the lights, a dr bouquet of Queen Anne's lace and ferns tied with a birth bow. One season went by, and then another. More and m she languished in her chaise, looking out at the lake. At l she passed away, and the house fell silent, waiting.

We postponed deciding what to do, thinking we mig sell the place because no one went there anymore. Two m summers passed without our making up our minds. Th that fall we traveled to Nantucket.

We meant to drive straight back without a stop, but t sign "West Stockbridge" had pulled us off the turnpi After lunch, just as we were thinking we should leave smelled the fallen leaves and an overwhelming yearning the past took my breath away. I felt homesick and afrai had to see the house again, to gaze at the darkening h whose silhouette against the sky I could draw blindfolded.

We drove the few miles, marveling at the beauty of countryside—the rough hedgerows that divided the fie the dense woods ablaze with red and amber, the dark pi dignified and aloof. At the top of the hill where the gra road began, the same mailboxes perched haphazardly on same makeshift post. There was the boulder that mad bump in the road, and further on the brook meandered in accustomed course. Just ahead, through a clump of sil birch, we could glimpse the lake, and at the next turn opened up before us, a deep and honest blue.

We parked at the head of the path and picked our w through heavy piles of leaves. There stood the house on slope above the lake, a typical New England dwelling, sy metrical and plain. But the creamy paint was wearing off clapboards and some of the window screens were rusting or torn.

As we unlocked the kitchen door, the spring protested an old custodian roused from slumber. Inside, the air w stale, and everything looked shabby. Late afternoon sunsh filtered through faded curtains onto the battered stove, refrigerator, the scarred linoleum. In the living room the s and chairs were musty; mice had made nests in the cushio Cobwebs framed the windows and there was dust eve where. And it was cold. Yet when we stepped out on porch that overlooked the lake, a single thought str us both: nothing, really, had changed. Even Mom's old ro ing chairs were in the corner where she liked the view. went over and sat down.

The sun was getting low, and gorgeous colors lit the h Concentric circles where rising fish broke the calm surfac the water grew wider, overlapped and faded. Far abov skein of Canada geese called out to one another. A



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kingfisher gave its rattly cry, and ther dog barked. On the opposite shor young man was waving to a girl i canoe. There was a stillness in the We felt relaxed, reverent almost, pea ful. Perhaps the peace was in our hea but we thought it was in that place.

We lingered till the sun's last r made streaks across the sky, and th we wandered through the house o last time. The tracings of the bass D caught were thumbtacked to the w giving the size and date, signed by hi and witnessed. Upstairs we found c children's heights recorded on a do and snapshots of forgotten friends cu ing from a mirror frame.

We felt the dampness of eveni coming on as we locked the kitch door. In the fading light the hou seemed to be whispering adieu. H many times had Mom and Dad paus on this spot for their last glimpse of t season? How often had we oursel and then our children said good-b longing to stay, having to go? What w it now that kept us from getting in t car? And suddenly we knew. W belonged here; we could not farewell. What if we kept the pla restored it, built a new foundati painted the house a woodland col planted myrtle, morning-glories a roses by the door? All our plans seem natural and right. We knew we h come full circle in our lives.

That afternoon was seven years a The place is blooming now. We op up in May and close Columbus D It's still too far to make a weekend t so when we come we stay a week or We have our morning coffee on t brand-new deck where birds come the feeders, chipmunks to our ha Curtains I have sewn myself flutter the windows, all the rooms are fr and the furniture is clean. From time time, the door that leads upstairs swi open by itself. We say it's Mom, j making sure that we are really back.

Lois Brown of Pittsford, New York, has written and produced videos for hosp patient education. This is her first articl in a major magazine.

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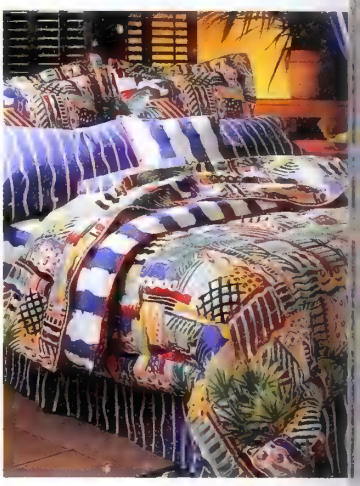
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Summer: It calls for something cool, something easy, and something designed with a little fun in mind...

EDITORS: DARA CAPONIGRO AND LISA HEARST ESPY



Keep cool the old-fashioned way, with a forties-inspired fan in enameled metal. It is 13 inches in diameter and has three speeds, $169. At Ad Hoc Softwares: 212-925-2652.



Slip between splashy Cote d'Azur sheets, $43 each; queen comforter, $182. From WestPoint Pepperell: 800-533-8229.

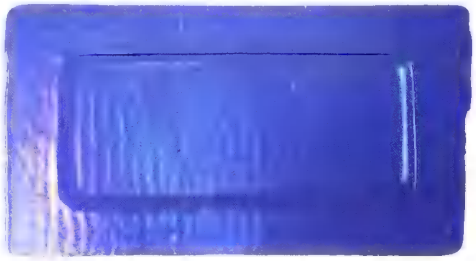


The mood goes indigo when designer Tricia Guild's hand-screened Katibo prints cover a chair or pillows. From Osborne & Little, through decorators: 212-751-3333.



Join Peri Wolfman and Charles Gold on a tour of birdhouses old and new. The book also recommends seed mixes for birdhouse guests. From Clarkson Potter, $22.50.

With its sea-blue hue, this handcrafted glass tray always serves up refreshment, $130. At New Glass: 212-431-0050.





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What's new this month? Fresh paint colors to mix yourself, the reopening of the Peacock Room, not-to-be-missed showhouses



Cone-shaped end table looks like bronze but is made of lightweight fiberglass, by San Francisco's Gary Hutton, $2,360. From Profiles, through designers: 212–689–6903.



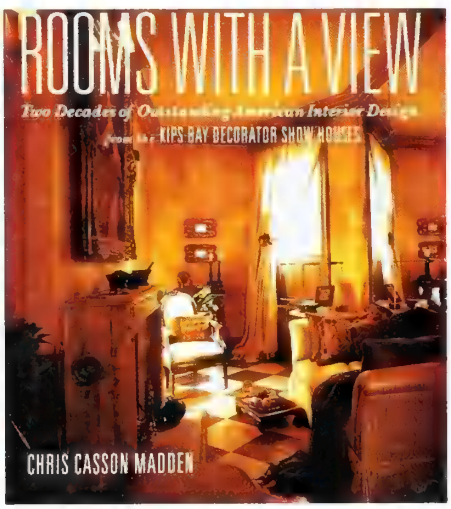
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A weblike bed frame with four spiraling finials was fashioned in rusted steel by San Francisco artisan Eric Powell; queen size, $5,200. For information: 415–822–1876.



The 1876 dining room by James McNeill Whistler—with its painted peacocks—reopens May 9 after a two-year restoration at the Freer Gallery of Art in Washington, D.C.



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Pools make a big splash

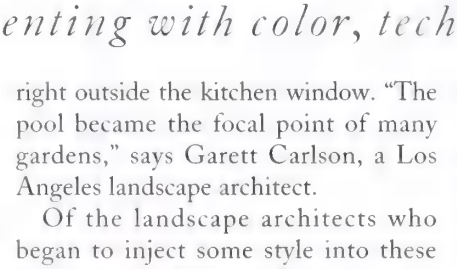
Not since the 1950s have swimming pool designers been so innovative, experimenting with color, technology and illusion

BY CLIVE BURROW

It must have been easy for a Roman emperor. With Corinthian columns to spare and mosaicists at his beck and call, a caesar could splash and frolic in an orgy of style. But after the fall of Rome, Westerners gave little thought to what swimming pools looked like for nearly 1,500 years, not until the middle of the 20th century. In the 1920s, for example, pools were the prerogative of the seriously rich and they tended to treat these liquid assets as mere functional adjuncts to their gilded lives, hiding them behind tall hedges well away from the house.

By the 1950s circumstances were changing. More people could afford a pool but lot sizes had shrunk dramatically, both for the wealthy and the not-so-well-off. Pools took up primary space and that space was frequently right outside the kitchen window. "The pool became the focal point of many gardens," says Garett Carlson, a Los Angeles landscape architect.

Of the landscape architects who began to inject some style into these proliferating blobs of blue, the late Thomas D. Church of San Francisco was one of the most famous. Chu experimented with many differ shapes and surrounds and devote chapter to "Swimming in the Gard in his book, *Gardens Are for Pe* (McGraw-Hill, 1955). As one can from the illustrations in the book, so of Church's designs are still inspiring today: free-form shapes, boulder-b dered pools aspiring to be woodl ponds and variations on the cla water features of European gardens.



New pools, from TOP LEFT: A gentle incline leads into a beach-entry design. Water from a negative edge seems to flow into the meadow. A pattern of flagstone gives a simple pool a hint of European grandeur.

After that midcentury wave of c ativity, there was another hiatus imagination until recently when desi ers began evolving concepts like "ne tive edge" and "beach entry."

"Negative edge" (also known as h zon or vanishing edge) describes a st ning innovation that makes the hori part of the pool. One edge of the p built exactly at water level, visu isn't there. The water that constantly



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Still relatively new in America, "beach entry" pools have, instead of steps, a gentle incline leading into the wat

flows over the negative edge is collected in a trough below and pumped back into the pool. This effect—the illusion that the pool continues unimpeded into what lies beyond—looks best from a hilltop or from a rise overlooking the ocean, and a careful choice of color can make the connection even more fluid. In the slopes above Beverly Hills, California, for example, a pool is being built for Carole Little, a fashion designer, that will have a 62-foot horizon edge joining Little's pool visually with the Pacific Ocean some forty miles away.

"Beach entry" pools have, instead of steps, a gentle incline leading into the water. Although relatively new in the U.S., beach entries are common in Australia, the country with the largest number of pools per capita. The usual problem with this feature is the dividing line between air and water. If the plaster interior of a pool (and most are made of plaster) is extended out into the air, it may crack. The answer until recently was to take the decking around the pool—flagstone or tile—some way down into the water.

Now, however, there is a more resilient and attractive material, originally developed in Australia to combat other problems with plaster interiors—mottling and staining. Pebble Tec is made by mixing tiny stones (chosen for size, color and smoothness) with cement. The mixture is pneumatically applied, then sprayed with a high-pressure hose to expose the top layer of pebbles. This natural rock finish is stain- and crack-resistant, so that you can continue the pool interior straight out of the water, over the bond beam (the strength-giving lip around the pool) and into the flower beds. When the stones are the color of sand the finish looks very much like a beach.

A Pebble Tec surface is ideal not only for "beaches," but also for mock rivers, lagoons and woodland ponds because its color can be made to blend realisticaliy with waterfalls or casually strewn boulders. "Lake pools were popular for a while back in the seventies and seem to be coming back," says Garett Carlson.

In terms of size and scale, negative-edge and beach-entry pools may not be suitable for all gardens. As Carlson says, "The pool should fit the site. When finished, it should look as if it has always been there." Archie Kapp of the Atlas Swimming Pool Company in Los Angeles says, "Some builders design pools without considering the property or the style of the house. The result—a lagoon behind a formal, traditional house, for example—can look very contrived."

In some cases the pool that seems to belong best is a traditional rectangle, but it can look as innovative as the recent award-winner in Wyndmoor, Pennsylvania, designed by Harriet Pattison and owner Gail D. Irwin. The builders, Armond Aquatech Pools, implemented the essentially simple design, extending the flagstone decking into the surrounding grass to create a diamond pattern that hints at Versailles.

And pools don't have to be blue. Carlson enjoys fine-tuning colors when mixing the plaster for a pool's interior. His mentor, the late Dudley Trudgett, a Los Angeles landscape architect who was a friend of Thomas Church, began expanding the pool palette by using light tan to give a green-tinged, oceanlike color to the water. (Until the late 1950s pools almost always had white interiors.) Carlson has developed his own favorite. He uses a gray-green mix—the lighter the gray, the crisper the blue when the pool is filled. Just a touch of green makes the effect more natural. "It's a softer feel," he says, "but if you use too much it can look like algae."

While pools have come out from behind the hedge, so to speak, technology is also playing its part to insure water quality, energy and chemical e ciency, as the National Spa and I Institute's trade show revealed November. The immense conven hall was awash with labor-sav devices and computerized water tr ment systems. For many of us wor about the environment, the most soc ing was the ionization purification tem, which, according to the manu turers, can replace chlorine with sm amounts of less harmful chemicals.

An Austrian pool builder at the sh was reassuring about how little wor needed to take care of a modern p Raymond Wurth, whose philosoph reflected in the name of his firm, Ha Pools, says that with some thought planning anyone can lean back and r guiltlessly as the water-fractured s light casts its spell.

An important thing to bear in m is good filtration. "Water should be tered completely in three hours," s Wurth. "Often cheap pools have p filtration, and that means work." T filter should be adjacent to the pool, it is best to avoid extensive pipework addition, pipes should be covered cement rather than earth. "There companies making a lot of money s ing leak detectors. This means there a lot of pools that weren't design well," Wurth says.

He also emphasizes the importa of adequate heating and a good co Covers can stop heat loss through ev oration, and covers with solar panels help heat a pool. Automatic cov eventually save money because they h conserve energy, chemicals and water

"Consider heat and cover firs Wurth urges. "After all," he adds, this is as true today as in Hadria Rome, "if your pool isn't comforta you won't use it." ■

Clive Burrow writes for The New York Times *and national magazines.*

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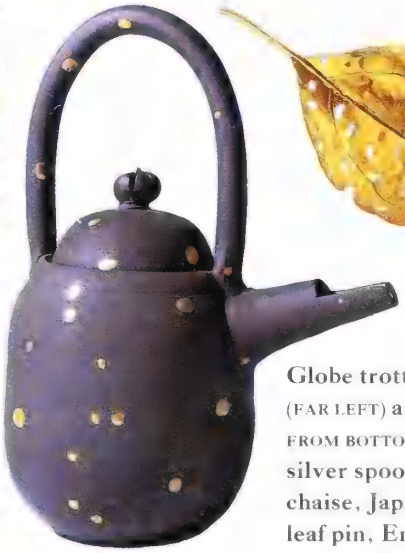
Style for a small plane

A new Fifth Avenue store brings together wares from Paris to Sri Lanka and shows how they all harmonize











Globe trotter Corliss Tyler (FAR LEFT) and her finds (CLOCKWISE FROM BOTTOM): French table cove silver spoons from Paris, Raj chaise, Japanese teapot, Americ leaf pin, English tea scoop.

BY EVE M. KAHN

Manhattan's newest department store has set out to be the most one-world-minded emporium in history. Not only does Takashimaya New York purvey designs from around the planet, its "multicultural gift-giving service" can even suggest what your friends from other countries might crave—or find unnerving. Handkerchiefs, for instance, imply sorrowful tears in some parts of the Middle East; alumni of certain British universities will never wear the tie colors of rival schools; and the Chinese consider items that come in pairs a source of good luck.

When Takashimaya New York opens April 23 at 693 Fifth Avenue, it will be the first major North American outpost of a 162-year-old Japanese chain that had previously operated a small boutique a few blocks away. The new store fills five floors of a John Burgee–designed skyscraper clad in red and black classical columns. Contemporary artwork and crafts as well as garden supplies occupy the two lower levels; on upper floors, fashion ac sories and furnishings are arranged in room settings.



Diversity rules every display. French Regency tables Sri Lankan Hepplewhite-style sofas mingle with obi-cove cushions and kimono-fabric suspenders. Even the fl themselves—African and Indian marbles—make the co nents seem closer. The driving force behind this heteroge ity is Corliss Tyler, senior vice president and general m chandise manager, formerly head of Bergdorf Goodm home furnishings department. Already she has taught Japanese employers lessons in the gl vagaries of taste—for example, that Am cans adore the humble straw brooms Japanese use to clean streets. And s learned a few things from them. She c motifs for the store's packaged seeds, tling on the moon for carrots. "In Ja there's supposedly a rabbit on the moon, as there's a man on the moon in the W she explains. "And you know, I've loo hard, and now I do see it both ways." ■

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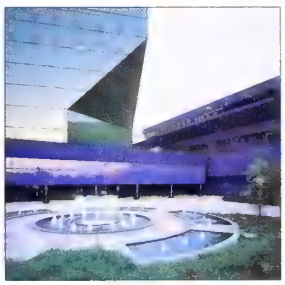







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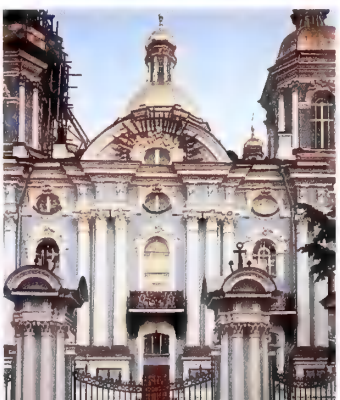
Sir Humphrey Wakefield came to know St. Petersburg and Moscow well when he visited a variety of Russian palaces and museums choosing furniture to be reproduced by Baker Furniture in the United States. We asked him to write about his favorite places in St. Petersburg, recommending sights that are not often included on ordinary bus tours or in ordinary guidebooks.

BY SIR HUMPHREY WAKEFIELD



Petersburg canal (TOP) at three o'clock on mer morning. ABOVE: Entrance to Rastrelli Plaza, d after one of the city's famous 18th-century ects. BELOW LEFT: Courtyard inside fortress of St. and Paul. BELOW RIGHT: St. Nicholas Cathedral.





Make your visit to St. Petersburg around the summer solstice, during the "white nights" of the midnight sun. You can wander the wide streets, empty of traffic, befriending those Russians who spend the long twilight nights drinking and gossiping, making a fortnight into a month.

Your first stop should be one of those oppressive tourist hotels, such as the Sovietskaya. Take an elevator to the top floor where you can gaze down at the whole plan of the city, laid out with military precision. (After the neatness and total control of St. Petersburg, Moscow will come as a shock: a mélange of both messy and mighty architecture, from medieval to modern.) This vista of St. Petersburg—boulevards, bridges and canals, palaces and monuments—will help you plan your explorations and teach a bit of history as well, because you clearly see the additions of each successive ruler.

I will not describe the considerable glories of the palaces and towns outside the city because they are so often included on bus tours. I just hope you do not miss the small village of Oranienbaum, with its kaleidoscope of palaces and pavilions. And if you should go to Tsarskoe Selo (now called Pushkin), seek out Pushkin's seminary for the evocative memorabilia of his poetry, life and dramatic death by duel. Then walk across the road to the main palace stables. There you will see a proud array of state carriages, startlingly original both in design and condition. But these great dinosaurs on wheels are being progressively wrecked by restoration at the hands of the palace rebuilders and regilders. Untouched beauty is increasingly rare in all countries, but especially so in Russia, where evidence of age is regarded *(Continued on page 42)*

I had a crazy quilt when I was a child.

The memory of it

guided the choices

I've made for my home.

Back to basics,

touched here

and there

with a delicate

bit of whimsy.

Homespun stitches,

my old dollhouse,

and a little of the

frontier spirit.

I found this feeling in

York's wallcoverings

and fabrics.

They helped me

bring the memory

home.





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sustained it, its style

still applies.

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outside my house

may be sleek and new,

but inside,

my home must be

pure poetry.

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this way too.

Their beautiful

wallcoverings and fabrics

gave direction

to my quest

and let me invite

a little romance into

my home.





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A garden forever in bloom

is the look I wanted.

An elegant room,

fresh and lush and

full of promise.

Just the place for a

sunny breakfast

or afternoon tea,

and the perfect

spot for my niece's

bridal shower.

York's wallcoverings

and fabrics were

just what I needed

to capture that

feeling of Spring,

I bring it to life

inside my home.




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AT HOME IN FAIRMOUNT PARK
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Continued from page 35

The towering gates of Kamennoostrovsky Palace are hidden behind scruffy suburban housing, but the magnificent park still looks worthy of an emperor

as tawdry and fair wear as a disgrace.

Go out by taxi to nearby Kamenny Island (Kamenny, Yelagin and Krestovsky islands form the north part of the Neva Delta), passing on your way the glowering, beautiful St. Peter and Paul fortress. This is where Peter the Great sat, before 1703 when he began building the city, gazing at the surrounding marshland and dreaming of his Russian Venice. This monarch (1672–1725), so often enlightened, always despotic, slaughtered many fellow Russians, among them his own son. The son lies buried in the cathedral of St. Peter and Paul (inside the fortress) with many another so often tragically ended Romanov.

If you feel dollar-poor, find a young Russian guide in any queue for food, theater tickets, library or museum. These Russian young know all about bargaining, and so they should, since they normally earn a mere $10 a month as a secretary, clerk or manual worker. They are also far braver than we western tourists are about knocking on doors. And, in true biblical fashion, doors often open to them. You could use such a friend in your travels.

Just over the Kamenny Ostrov (*ostrov* means island) bridge on the right and just before the pied-à-terre of the last emperor's dancer mistress, is Kamennoostrovsky Palace, now a military sanitorium. The towering gates are hidden behind scruffy suburban housing, but the magnificent park that remains still looks worthy of an emperor. (After Peter the Great, all czars were called emperor.) It belonged to Emperor Paul, who, like his contemporary, the British Prince Regent, had a glittering taste. Perhaps it counterbalanced the many sadnesses of his life, which ended when he was killed by his own son.

If you can charm your way into the palace (this is where a student guide might be helpful), you will find ballrooms and statuary, a rainbow clustering of colored chandeliers and the glories of Regency or Empire decor, with a strong Russian accent. The gold trim and astonishing wall paintings are mercifully unrestored. Even if you do not get inside you can imagine the steam yachts at the landing stage by the river's edge, pennants fluttering, caviar chilling and champagne frothing. The landing stage is still there, as are the ghosts of all those princes and princesses in their stylish 19th-century dress.

Now walk across Kamenny Prospect to see the wealth of 18th- and 19th-century garden-region villas built by the successful rich of their day: wooden fantasies and stone "ego trips," great Russian-Swiss cuckoo clock buildings and pillared Palladian palaces. Here are gardens and lakes, always the less manicured the more perfect. (Curiously, this region is seldom mentioned in deserving detail in guidebooks.)

The villas along the way clearly belonged to the ancient mighty and just a few to the modern mighty, who have made their own hideous statements. In the intense comfort of one (near Nikita Kruschev's old domain) I lived lavishly and happily for several weeks, enthralled and enchanted by the Russian admirals whose admiralty owned the dacha.

My dacha, gray marble with 1950s bronze statues standing in fern-filled fantasy fountains, was blissful. The bliss came from the charm of the Russian caretakers with their constant and colorful attentions and the warmth of the friendly admirals. They profoundly admired and warmly toasted the British and American navies. That amalgam of charm and comfort produced a positively aesthetic sense of rightness.

Make your way by taxi or by foot to the very middle of Kamenny Ostro Baron Schieglitz's dacha, now an people's home. Baron Schieglitz, li in the end of the 19th century, h workshops for a staggering variet craftsmen (ceramics, furniture, me and encouraged them to express th selves in beautiful surroundings w they evidently rejoiced to do. If make friends with the old folk they delight in giving you a tour of the torian baroque exterior, the pill and mirrored inner halls and the vate chambers.

Your taxi must now go the long round, but you yourself can go ov footbridge to Yelagin Island. Yel Palace is, of course, in all the gu books, but they may not cover the grown vistas and landscaping. This the beloved home of the assassin Emperor Paul's wife, Maria Fyodo na, mother of eleven children, no than three of them emperors.

You may have already been to next passion, the beautiful blue white St. Nicholas Cathedral in d town St. Petersburg. Built by S Chekovinsky in the mid-18th cen its domes are still gilded by heroic parishioners. Go during an evening vice when you can see that it is churches, one literally built above other. There are wonderfully ca icon frames looking like grand mirrors. This is the only church nev have been closed, even during St reign, and the deep-voiced male must be the best of its kind in world. The choir is perched high al and the voices seem to lift an extra ity of chanting from the congreg densely huddled below, where ever most aged Russian voice never into discordant note. Candles, incense the intensely holy ambiance combi create formidable theater. >

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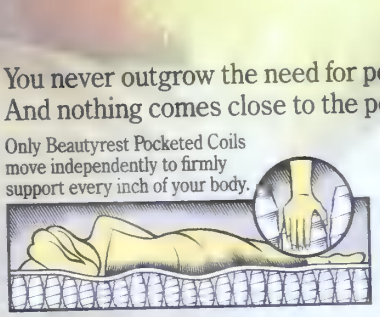
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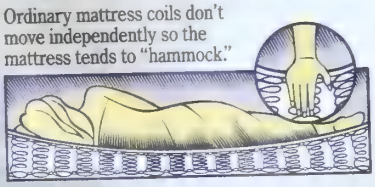
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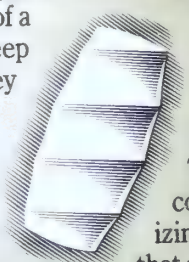
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along the broad and battered
n Street or Sadovaya Ulista to
ıvorov Military Academy, which
ırantzov Palace has become. This
ilding of Bartolomeo Francesco
lli (1700–1771), the inventive
son of an Italian sculptor and
te St. Petersburg architect, who
ıed many of the city's finest
ngs in the 18th century. Walk
ıe powerfully designed Rastrelli
ht-iron railings and through his
ng iron gates; wander past
, through the magical ballrooms,
can, and on behind to the great
e of courtyards and stables. Here
e the chapel, the masterpiece of
r of St. Petersburg's most prized
ects, Quarenghi, who built it
l 1800. This chapel, which has
ıailed as Quarenghi's greatest
is often incorrectly listed as being
to the public.

ou feel rich, you can go to the
a or the Grand Hotel Europe for
ellent expensive meal. Any great
amous hotels are well worth the
g, and if you feel poor, just buy
ok for the price of a cup of tea.

a meal that costs next to nothing,
your way into the entrancing
y Club on the edge of the Moika
in the Nevsky Prospect. The
s delicious and there is a sparse
ce and shabby refinement which
. Never even try to book. Just
er in and look helpless. Neat
s and a smile usually buy a tem-
membership.

er your meal wander up the
y Prospect, crowded with tourists
itizens, to Ostrovsky Square
wse in the flea market packed
astonishing but unexportable
s. The handsome square adjoins
etersburg's first drama theater,
called, needless to say, the
in Theater.

ryone knows Prince Yusupov's
not far from the Nevsky Prospect
Moika River. But did you see the underground tunnel and Turkish bath area where Rasputin was murdered in 1916 by the prince's son and several of his friends? The ghosts of that night of poison, alarm and drink linger in those tiled tunnels. Start fidgeting and say you MUST go to the bathroom and you will be shown down through those slippery, smelly corridors.

Never waste an evening. If your plans don't work out, simply go to the Kirov (now called the Mariinsky since Kirov was a particularly nasty friend of Stalin) and pay the ticket touts a fraction of the London or New York prices for their superlative seats. Don't compare their ballet or opera form with ours. Here is tremendous vigor with violent decoration and powerful music, but it is a far, Eastern cry from all that we are used to.

There is always the glimmering of the East in Russian architecture, theater, music and art. It may have stemmed from Mongolian raids or Byzantine origins but all Russian grandees were closet maharajas. Dutifully they took the European forms but revamped them with a Russian sparkle of detail and line that sings with the East. It was only Peter the Great, in the early 18th century, who forbade turbans and mosques, hookahs and spitting, and forced the culture into a European mold.

We are a lucky generation indeed to see a St. Petersburg hovering between a crumbling but genuine anciency and the mighty, restored tourist attraction that it must, for economic necessity, become. The restored attraction will be deemed original and right by the designers and decorators of the moment. But, oh dear, what designer or artist can possibly revive original concepts and color balance? Can the cleverest colored copies of Leonardo or Michelangelo hold any of the magic of the most faded original?

So delight in your luck with a glad heart, then seek old Boris Pasternak's ghost: Grab your favorite guidebook and glide by night train to Moscow. ■

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The brick weaver

You are welcome to traipse all over Margaret Kerr's sculptures—Oriental rugs rendered in multicolored brick

BY AMY CLYDE

"In another life it would be fun to be a construction site boss," says Margaret Kerr, who calls to mind Betty Grable in *How to Marry a Millionaire* rather than your average macho builder. And in some ways her art does resemble construction work. She designs and makes Oriental "rugs" out of bricks at her home in East Hampton, New York, and oversees the trucks and cranes that deliver her creations (which can weigh as much as two tons) to clients' gardens and houses.

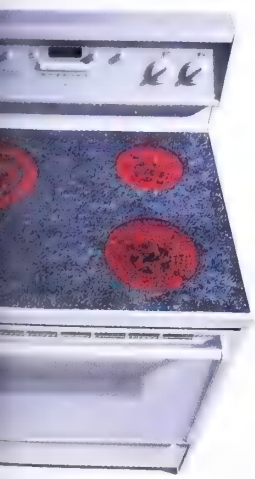
Like their textile counterparts, Kerr's rugs incorporate fringe and geometric patterns. Although the designs are intricate and disciplined looking, Kerr often improvises as she goes along. The rugs—in subtle hues like terra-cotta, gray-pink and gold-pink—can be permanently installed or movable. One sculpted for the lawn outside Town H East Hampton is the site of many weddings. Kerr also m wall pieces and screens of brick and brick-dust patterns her work is in several museums and sold through the Be Gallery in Southampton, New York.

Kerr made the leap from drawing and painting to bri 1986, when she spent a summer designing herring paving for her medieval garden. Her husband, artist R Richenburg, said, "You think it's just a garden, but it's a of art!" She agreed, and now their two acres are dotted brick rugs reminiscent of the old Orientals she grew up and currently collects. Kerr's, however, may be the only in the world that benefit from being buffeted by wea "The play of light and rain does wonderful things t textures and colors," she says.

Margaret Kerr, seen in three views above, paves the way. CLOCKWISE FROM TOP LEFT: Detail from a rug in the couple garden; her studio, containing a screen with a pattern of a prayer rug in brick dust, along with wall pieces and a mov brick rug; an Oriental carpet book and a sketch for a wall sculpture; a rug nestling beside a sculpture by Jason Sel

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Decorating partners Stephen Sills and James Huniford own these and other Frank originals. ABOVE LEFT: A chair designed for Nelson Rockefeller in reproportioned Louis XVI style. ABOVE CENTER: Parchment-covered Parsons tab Christian Bérard drawing. ABOVE RIGHT: Club chair in leather; marble lamp with original mica shade; X-shaped stool.

Jean-Michel Frank



In little more than a decade between the wars, this designer and his coterie established a style that still endures

BY DIANA WALKER

In interior design folklore, Jean-Michel Frank is the hero of the "burglarized" room. "Looks like the robbers took everything," quipped writer Jean Cocteau upon inspecting one of Frank's minimally decorated apartments. Although slightly exaggerated, the legend doesn't fall far from the truth, which is that back in the 1930s, this revered French designer *under*furnished the grand salons of viscounts and Rockefellers with a spare sumptuousness and a classical modernism that continue to inspire leading designers on both sides of the Atlantic: Albert Hadley, Andrée Putman, Jacques Grange, Stephen Sills and Peter Marino, to mention just a few.

Fey, with swarthy complexion and melancholy smile, Frank dressed in the deluxe edition of standard brands: His twenty grey flannel suits were custom-tailored in London; his black moccasins, discovered in Canada, were personally revised, then made to order by Hermès. Indeed, much of his genius lay in making the ordinary extraordinary, so that what appeared to be the daily bread of Everyman was in fact the dernier cri in Parisian chic.

Frank's desire to be a standard-bearer of modern taste originated in his adolescence. Born in 1895, the son of a Jewish stockbroker on the Paris Exchange, Frank had been painfully humiliated during his teens for his falsetto voice, short pants and tiptoe gait. In self-defense, he developed a shield of faultless aestheticism. His alienation was further aggravated by the fact that he was the victim of a t family history: Within a four-year od his two brothers were killed in a during World War I; his father, come with grief, threw himself window; and his mother was comm to an asylum, where she died two later, in 1919.

Frank was 24, totally alone, wit urge to forget and the inheritan indulge his artistic proclivities turned his back on his law educ and embarked on an extended G Tour, where he made the acquain of artists and musicians who w eventually play a major role in his w

Like the novelist Marcel Proust, was deeply attracted to the roman the French aristocracy, and once home, he spent time establis himself in the *(Continued on pag*

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Continued from page 48

Frank spent hours fine-tuning relationships of scale: between a sofa and mantel, or windows and a door

fashionable inner circles of Paris. It was here that his career was born under the wing of an avant-garde grande dame from Chile, Madame Eugenia Errazuriz. Cecil Beaton described her surroundings in *The Wandering Years* as reflecting the "same uncompromising... sparseness...which startled fin de siècle eyes and made Picasso realize he had found a kindred spirit." Her apartment featured bare polished floors, a few antiques, much brass, muslin curtains and French-gray paneled walls hung with modern masters. From her, Frank grasped two important concepts: that an apartment can be furnished by unfurnishing it, and that antiques can work well in a modern setting. "It would be wrong to forget," Madame Errazuriz cautioned, "that people of taste existed in the 18th century."

Adjusting traditional forms to the requirements of modernism became a Frank trademark, and a decade later he elaborated on his mentor's point in *Vogue* (April 1935): "Two things seem equally impossible to me: to live in a modern house where it would be a shock to walls and furniture if a Louis XV clock were put on the mantel, or to furnish a period room to such perfection that you really wonder where you will hide the telephone."

Frank identified strongly with Art Moderne, the less rigid French cousin of the German Bauhaus. Headed by the architects Le Corbusier and Robert Mallet-Stevens, the movement was machine- and Cubist-inspired, and it reflected the asceticism brought on by the Depression. Frank's inclination for geometric equations, the abstract and a reductive minimalism (no excess ornamentation) worked with his innate architectural bent. He spent hours fine-tuning relationships of scale: between a sofa and a mantel, between windows, doors and ceiling.

From Art Deco, Frank salvaged the tradition of textures and veneers. Split straw was a favorite, frequently glued in fan or sunburst patterns on walls or furniture. Another was shagreen, the pebbly skin of a small dogfish shark, which was hammered into marquetry on consoles and chests. And many others: silver, ivory, lacquer, lace, rock crystal, lambskin, cowhide, saddle leather, mica gypsum, canvas, cane, corduroy, flannel, tweed and a virtual forest of rare woods. How Frank juxtaposed these materials—for instance, rough-sanded oak with satin—injected surprise and luxury into cautious rooms.

In order to actualize this splendor, highly skilled craftsmen were needed, and Frank became partners with Adolphe Chanaux, whom he had commissioned to execute the decorations for his own apartment in 1929. A painting student at the École des Beaux-Arts and a cabinetmaker under the most celebrated designers of the twenties, Groult and Ruhlmann, Chanaux oversaw the La Ruche workrooms, where Frank's designs were executed. In 1932 the two opened a shop at 140 rue du Faubourg Saint-Honoré. Their style, which emphasized chaste lines, exquisite proportions and unusual fabrics and finishes, was the news of the day and attracted leading decorators such as Elsie de Wolfe and Syrie Maugham.

Artists helped make the boutique fashionable. From the early 1900s through the thirties, Paris had been a perpetual opening night, with Diaghilev's Ballets Russes, Stravinsky's *Le Sacre du Printemps* and Picasso's *Les Demoiselles d'Avignon* among its ground-breaking triumphs. In this highly charged atmosphere it was common for artists and designers to try their hand at related fields. Frank, in this spirit of collaboration, enticed sculptors Alberto and Diego Giacometti to create bronze andirons, vases and lighting fixtures; architect Emilio Terry to make plaster of paris consoles; and Christian Bérard—whose imagination dominated everything from magazine covers to ballet costumes—to design >

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Openness comes from pale neutral colors, mystery from contradictory textures: leather, parchment, bronze

carpets with whimsical free-floating designs. Frank seems to have left the exact style of a piece up to the artist.

Compared with Great Britain, which in the early thirties was crushed by taxation, or the United States, where some architects were reduced to selling ties at Macy's, France, with the franc stabilized, found herself relatively rich. The French aristocracy was able to abandon itself to "an elegant hedonism," which, as the Paris correspondent for *The New Yorker*, Janet Flanner, wrote, "was the unexpected apogee of France's rather dowdy Third Republic." Any diversion that smacked of modernity was instantly pampered, whether a wailing blues saxophone, a frenzied Charleston or La Revue Nègre, in which Josephine Baker, a black American, danced with a sarong of bananas around her waist.

Jean-Michel Frank was fortunate enough to secure the patronage of the intellectual leaders of this beau monde, the Viscount and the Viscountess de Noailles. The curious, erudite, multitalented Marie-Laure hung her own paintings at the Salon de Mai and wrote a book of poetry and three novels, which the noted British author Aldous Huxley admired greatly. Her husband excelled in landscape architecture and film, and their ballroom frequently served as a movie theater.

It was in their inherited hôtel particulier on the place des États-Unis that Frank created his masterpiece of an interior. Moldings and valances were stripped away so that except for the late-18th-century proportions and parquet de Versailles on the floor, the living room is modern—but mellow, not slick. There is concern for conversa low screens wrap protectively abou sofa, and as decorator Mark Ham points out in his book *Legendary rators of the Twentieth Century*, the ing is loosely arranged, not brus squared off as in many contempo groupings. In order to juxtapose ful with emptiness (a major Frank th the vast sweep of bare wall is playe against the low horizontal furnitu further sense of openness comes the pale neutral colors, while myst provided by contradictory textur white leather chairs, parchment burnished bronze doors. The final is subtle glamour and grandeur. A sation in its day, this room still e and remains timeless.

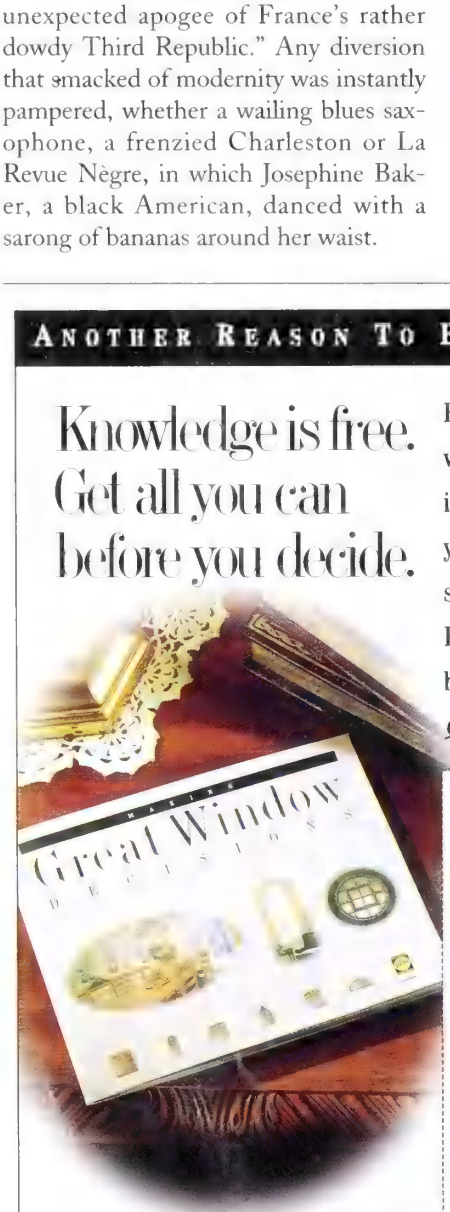
Unfortunately, when the No hung their superb collection of p ings (Goya, Picasso, Rubens, Ch Dali) on Frank's bare walls, the des was crushed, although some decor arts critics feel that the pictures di detract from Frank's design.

Frank modernized classical and classical forms: Louis XVI bu Greek columns and Egyptian vas vogue after the opening of Tuta amen's tomb in 1922). But not al Along with Templeton Croc apartment in San Francisco, Fr most successful American ver involved Nelson Rockefeller's York City living room. Here designer relied on the circle to Matisse's voluptuous females, Bé swirl patterned carpet and his streamlined Louis XVI furniture v all appeared in the room.

Later in his career, Frank reache for Surrealism. The postwar emp on Freud, the subconscious an world of dreams found an outlet i art of the irrational. Surreal motifs as displaced body parts appeared furniture (stools and tables support human legs and feet, hands outstre to hold torchères), as did neo-Ba plaster of paris drapery, swags, ta palm leaves and scallop shells—a made popular *(Continued on page*

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Readers speak ou

Back in October we asked you to fill out a survey so that we could get to know you better. We wanted to find out how you feel about your homes, yo hobbies and House Beautiful. Your responses—8,323 and still coming in—were gratifying and overwhelming. Here's what you had to say:

You are not alone if you

sometimes feel that odds and ends keep piling up around the house. When asked to name your biggest decorating problem, 33 percent of you checked storage, and 22 percent said clutter. Other major problems: worn upholstery and where to put audio-visual equipment.

Not surprisingly, many of you cited **the living room** when asked which room is your top priority for '93. But 21 perce said that a private space—**th master bedroom**—was high on your list, and the same number named **the kitchen.**

You were involved in decorating projects last year. Many of you did something that didn't cost a penny: You rearranged the furniture. But 47 percent of you bought furniture, and 44 percent bought carpets or curtains.

YOU CALL IN THE PROS WHEN YOU NEED THEM. 40 PERCENT HAVE WORKED WITH A DECORATOR AND 29 PERCENT HAVE WORKED WITH AN ARCHITECT.

We described eight decorating styles and asked you to chose your favorite look for the living room. The top three:

- **Contemporary furniture with antiques as accents**
- **Pretty curtains, chintz upholstery, English furniture**
- **Oriental rugs and mahogany furniture**

You romantics revealed yourselves. When asked how you feel about your home, one out of ten said you think of it as **a love nest.** The biggest group—50 percent—consider home **a retreat—a place to relax and get away.** And 21 percent of you call your home **a showplace** and say you like it when people are impressed. Many of you jotted down your own descriptions of home:

- "A warehouse for our collections"
- "A place to share our history together as a couple and family—a keeper of memories"
- "A therapeutic environment for stressed-out family and friends"
- "Comfortable as an old leather chair"

WHO YOU ARE

87 percent own a house, co-op or condominiu
74 percent are married
41 percent have a full-time job outside the ho
16 percent have a part-time job
38 percent have children under 18 living at ho
65 percent are aged 35 to 64

You have plenty of decorati

and remodeling ideas for your home, but for son you insufficient funds stand in your way. Whe asked what you would do to improve your ho money were no object, here's what you had to sa

- "Landscape my garden with a professional landscape designer"
- "Add a screened porch"
- "Build a greenhouse or sun room"
- "Put in a soaking tub with a window above it"
- "Buy really good Oriental rugs"
- "Install hardwood floors"
- "Slipcover all the upholstered furniture so I can change the look of each room by season"
- "Add French doors in the living room"
- "Sell the house and move to a wooded area and start from scratch!"

You have definite opinions about what you want to see on the pages of House Beautiful. Thirty-nine percent want more stories on **kitchens,** and 34 percent want more on **baths.**

Other requests:

- "More information on antiques"
- "Before and After pictures and stories"
- "Home work spaces"
- "How to dress ordinary aluminum windows"
- "What to do with large heirlooms in small rooms"
- "How to decorate rooms with 8-foot ceilings"

You enjoy fixing up your rooms in your spare time. For 65 percent of you, decorating is a hobby. Only 5 percent called decorating "a task," saying you like the results but don't like the proce


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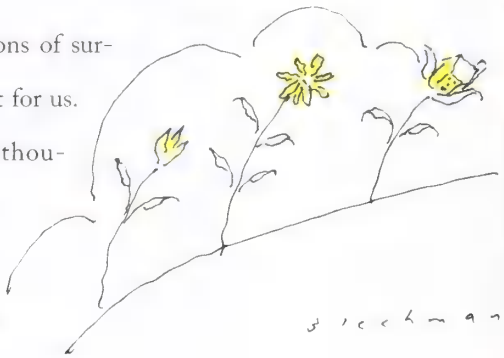
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pring is in the air

lough we have been returning to our y house for over fifteen springs, my wife and I never o lose our delight in watching the gardens on our come back to life each year. First there are the ths, the daffodils and tulips (if we beat the rabbits to Then the lovely shades of green sprouting on the es overhead. And finally the perennials, reemerging he beds beside our front door. As nature's bounty s itself so reassuringly spring after spring, we find es renewed as well.

s issue of House Beautiful sings its own ode to spring ouses, both new and renewed, designed for easy liv- nteriors transformed by talented designers like "the " as the team of Holden and Dupuy is known in New s; and a wonderful garden that grew out of the rubble o a 1780 Beverly, Massachusetts, house when it was ned by an urban couple needing some country air.

ing the months leading to spring, a fair amount of time ent here at House Beautiful tabulating, studying and assimilating the cartons of surveys readers filled out for us. Our thanks to the thousands of you who wrote to tell us what you like and dislike; what you need, what you enjoy and what you find helpful in our pages. We smiled with the reader who wrote that she would like to "hand the whole job over to Sister Parish." Our stories on the work of decorators like Mrs. Parish—and the Anns—can surely help fulfill the dreams you shared in your survey responses.



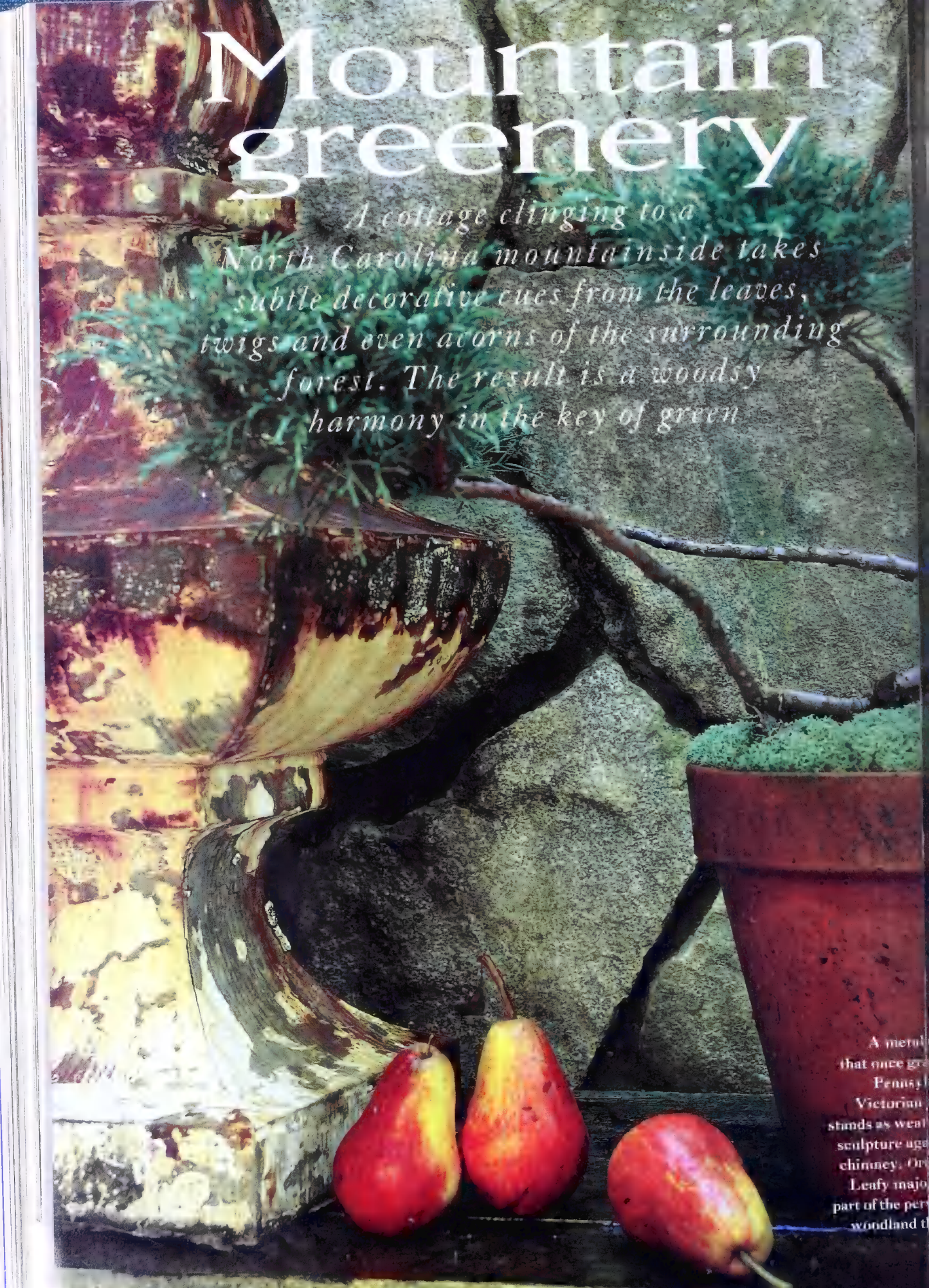
Whether it is the whimsical twig room created by Nona Noblitt for Bill Merrill's weekend house in the North Carolina mountains; the chic-again Jean-Michel Frank style reported on in our Decorative Arts column and reborn in a handsome Chicago apartment; or the four pages of sage advice on spring cleaning—all will do their part to help make spring 1993 one of the best ever.

Louis Oliver Gropp

EDITOR IN CHIEF

Mountain greenery

A cottage clinging to a North Carolina mountainside takes subtle decorative cues from the leaves, twigs and even acorns of the surrounding forest. The result is a woodsy harmony in the key of green



A metal
that once gra
Penns
Victorian
stands as weat
sculpture aga
chimney. Or
Leafy majo
part of the per
woodland t





BY JUNE KURT
PHOTOGRAPHY BY
ANTOINE BOOTZ
PRODUCED BY SARAH
KALTMAN

Antique chairs, flea market chairs, funny chairs, comfortable chairs: William Merrill has a passion for them all. Although he admits somewhat guiltily that he has crammed his basement—and his parents' garage—with his finds, it seems a perfectly appropriate obsession for someone who happens to be director of design for the 82-year-old Hickory Chair Company of Hickory, North Carolina. Even sixteen years ago, when the Oklahoma-born Merrill was working in New York as a home furnishings buyer for Lord & Taylor, he knew he would one day have a summer house to hold his favorite pieces.

What he could not predict was that the house would be high in North Carolina's Blue Ridge Mountains, commanding a view of undulating ridges that shade away from green to blue. When he discovered the 1920s vacation cottage nearly four years ago, it seemed dark and dated—and perfect. "I wanted an affordable fixer-upper where I didn't have to deal with other people's 'improvements,'" he says. His very first change

William Merrill (ABOVE) **is director of design for the Hickory Chair Company.** RIGHT: **A quiet mix of prints and a certain formality lend the cottage living room a timeless comfort. Sofa and ottoman from Hickory Chair's Mark Hampton Collection.**





A fantasy in graceful willow adorns the cloud-painted tray ceiling of the "twig room," Merrill's addition to the 1920s cottage. He also designed the indoor arbor's octagonal table on its legs of laurel. The rush-seat chairs are from Hickory Chair's American Digest Collection.



and leaves beyond counting, CLOCKWISE FROM TOP LEFT: A flea market bowl resting on the checkerboard floor three rooms. Compatible wallpapers unify a four-room vista. Merrill designed the Gothic twig chair. In the leaf, horse chestnut piece once carried by Merrill's grandfather; dining room's acorn fabric by Cowtan & Tout.



The kitchen's pine paneling (TOP) got a glazed coat of apple green. CENTER LEFT: In the entry, kilim table throw echoes geometrics of Tramp Art frames. CENTER RIGHT: Majolica leaf plates march around an American Empire secretary. Cherry X-bench by Mark Hampton has become a Hickory Chair classic. BOTTOM: A touch of tea-washed chintz in a guest room.

was to replace virtually every windo
with three new bay windows and
French doors. "We're remarkably b
free up here; I can leave the doors o
all day." Having brought in moun
light and air, Merrill soon discove
that he craved more: He wanted a se
of the forest itself to wander indoors.

"The inspiration for the decora
scheme came from a leaf-patterned
gian tapestry fabric I'd had for years,
says, admitting that he's not only so
thing of a pack rat, but a "frustrated c
orator." The fabric, used on the liv
room sofa and two chairs, is a vibr
weave of greens from celadon to hun
"Suddenly, I had a theme, and it
became fun. Whenever I went to a
market I'd pick up anything that
leaves on it: majolica, carvings, n
landscape paintings."

There is nothing simplistic ab
Merrill's use of his sylvan motifs; a s
tle eye is clearly at work here, one wi
rather sophisticated view of rustic
Complementary prints and wallpa
(one a William Morris pattern) blen
unite the rooms. Throughout the eig
room house, Merrill's collection
wooden objects—barley-twist can
sticks, mahogany boxes, rustic
Tramp Art frames—lends warmth. A
of course, there are the wonderful ch
"everything from North Carolina twi
English Regency," says Merrill cheer
ly. Several come from Hickory Ch
current or past collections.

Living in North Carolina has gi
Merrill an appreciation for the
handicraft traditions passed down
generations. So when he decided to
an extra room to the house, he turne
Nona Noblitt, a local maker of twig
niture who learned her art from
father. (She calls her business Dad
Stix.) "I want a ceiling border lik
arbor," Merrill told her, "a loopy, tw
room!" The result is both merry and
prisingly ornamental, as if a memor
Robert Adam's stately swags had b
filtered through New World forest
be rendered in bent willow. There
be nothing like Merrill's fanciful
room in all of North Carolina, y
is delightfully Carolinian. As he p
coffee in the late afternoon light
floods this room, the "frustrated dec
tor" looks anything but frustrated.
just a simple mountain house," he
contentedly, "with delusions of grand



"I can lie in bed and see mountains for fifty miles," says Merrill, who adapted the fabric draping his grand Victorian bed from woven paisley.





In the soft leaf-light of the Blue Ridge Mountains, weekend brunches on the deck can go on for hours. Metal chairs are from Hickory Chair's European Collection by Mark Hampton, who also designed the ivy fabric.

For more details, see Resource Information





Young again

"Relaxed but a little bit fancy" was Holden and Dupuy's decorating theme for a New Orleans classic

BY MIMI READ
PHOTOGRAPHY BY LANGDON CLAY
PRODUCED BY DARA CAPONIGRO

About five years ago, when this textbook example of a French planter's raised cottage came up for sale, a newly married native New Orleans couple snapped it up. Michael White, the bridegroom, had grown up in the neighborhood and remembered his father, a lover of architecture, frequently pointing at the house and announcing authoritatively, "That one's a jewel." Located in the heart of the New Orleans Garden District, that famously leafy, sunlit enclave composed of antebellum mansions and gnarled oak trees, the Whites' house is so pure and generous in its proportions that a tour guide and a knot of camera-wielding sightseers are often seen out front, staring up at the regal yet serene facade.

Michael White, an investor, was delighted with the original

In the living room, a generously proportioned cherrywood farm table fro France—found at a local auction—serves desk. Formal Louis XVI painted chairs are loosely slipcovered in natur canvas for a relaxed look. History is laye here: a 1980s portrait by the late Louisiana artist Robert Goedy played up a 19th-century Louisiana landscape by Bror Wikstrom. LEFT: On the porch their Garden District raised cottage, owners Virginia and Michael Whit (BELOW LEFT) sit with their dog.







No right angles was the rule in the living room, where furnishings are positioned for easy conviviality. An antique Ushak carpet with its soft glowing palette and open color fields is the kind of high quality investment the decorators advocate. The all-down sofa, a Holden & Dupuy design, is covered in white damask. Michael Carbine's low table sports neoclassical columnar legs and Greek key stenciled top. Making a pair of fine Regency chairs a little flirty are strawberry ice cream–colored silk cushions.

Antiques from Michael White's family furnish the living room (ABOVE) along with new upholstery and slipcovers—oft white or off-white. Color is added through works of art, such as the gold torso by New Orleans sculptor George Dunh and silk sofa pillows (BELOW) by local designer Angèle Parlange. OPPOSITE: Dining room chairs wear ruffled pink toile sk an heirloom English table is draped with a frocklike cloth from Brunschwig & Fils. A Robert Gordy portrait from t Arthur Roger Gallery keeps watch over the noble old French buffet found at HBS, a local shop owned by Ann Holde mother, Gerrie Bremermann. The chandelier, a reproduction from Italy, is one that the Anns use again and again

1840s wide-plank virgin pine floors discovered in every room when workmen removed the 1930s oak floors. Virginia White was particularly impressed by soaring ceilings and windows tall enough to walk through. She also appreciates the raised cottage's center hall plan with two interconnected rooms on each side—not just for the rich sense of processional space that results but because "I can see from room to room and easily find Michael." He is deaf and could not hear her call.

The couple also revels in a windfall of details such as the mosaic tile floor in the entrance hall, eggshell-colored and polished by time, banded with dark green tiles. And throughout the house there are rococo mantelpieces of hand-carved marble, two black and two white, all four looking like the creations of some Parisian cake decorator.



Both the Whites are actively interested in decorating bu dealing with this heroic survivor of New Orleans's grar epoch in residential architecture made them realize that he needed professional help. They wanted a traditional ho but they wanted it to have an aura of youthfulness and in ciance—not the heavy, dark, ornate look that a his restoration would call for. They also wanted to be ab give glamorous dinner parties *and* put fe feet up. They wanted elegant antiques a room that might serve as a crash pad du Mardi Gras parties or family get-togethers

So they hired those connoisseurs of ca elegance, The Anns, as the redoubtable ne Orleans decorating team of Ann Holden Ann Dupuy are sometimes known.

Holden and Dupuy, who have created ho for Hollywood idols like Tom Hanks,



Peter Weller as well as for many prominent New Orleanians, gave the Whites rooms marked by their signature gold-dappled minimalism. This is a traditional but spare interior—in Dupuy's words, "like a girl in jeans wearing just the right pearl earrings—relaxed, but a little fancy."

Combinations of subtle colors lay the foundation for a soothing setting. Rooms are bathed in shades of pink-tinged white and beige that change with the light

It is also intentionally contradictory: the simplest, wispiest curtains made of finest silk; romantic early Louisiana paintings hung near ironic contemporary Louisiana art; fine French chairs loosely sheathed in casual cotton duck. And a four-foot-high screen with its unexpected and playful scale is both gilded and naively finger-painted, as if it were the handiwork of some preschool dauphin.

Partners and best friends for sixteen years, Holden and Dupuy attribute much of their success to their differences. While saying she is "not a fashion victim," Dupuy admits to being responsive to trends; Holden stands for tradition.

The Anns took their cues from the raised cottage's exaggerated proportions. "We overscaled everything we put in because in this house, with its fourteen-foot ceilings and fourteen-i baseboards, anything small would look lik matchstick," Holden expl

But they also played ga with scale. In the living r that meant candy-striped curtains fashioned so ge ously that they pool on floor, and overstuffed chairs with whimsical mo fringe. In the dining room it meant a lipstick-pink-a white tablecloth with stripes so wide that it becomes swe zany, a prop fit for the Mad Hatter's tea party. And in deliciously white bedroom, which looks like "Paris in morning when you first open the shutters," to Dupuy's e meant placing petite Continental chairs next to the ma just to make the mantel seem all the grander.

The Anns may be perfectionists about tiny details—ha stitched curtain hems, for example—but they also believ the big picture. "It's not only the room you're in that cou says Holden. "You can't just think about whether this fabric goes with that sofa. The important thing is the beyond—the middle ground—the space that affects more than the spot you are actualiy sitting in."





An English bench in the entrance hall (ABOVE LEFT) is slipcovered in a delightfully frivolous French provincial fabric by Noblis. The Whites' chocolate Labrador retriever, Cinnamon, cools down on the mosaic tile floor. ABOVE RIGHT: the carved French console table in the entrance, high-hatted shades on Winifred Ross lamps have the narrow, vertic look of the tall glazed doors and of the space itself. OPPOSITE: In the Whites' airy bedroom, a gesso mirror from France complements the marble mantelpiece. French side chairs are covered with Holden and Dupuy's own silk-screen fabric, a creamy cotton printed with quotations from a poem by Lorenzo de' Medici. Bed is French Empire.

For more details, see Reader Information













The original house (TOP LEFT) grew addition by addition. CENTER LEFT: For a summer luncheon, crisp linens (DETAIL CENTER RIGHT) from the Ralph Lauren Home Collection set off a cold fruit soup. TOP RIGHT: Jerry Lauren, designer Ralph Lauren's brother and a senior vice president for Polo Ralph Lauren Men's Design, is off for an antiquing jaunt with his wife, Susan. OPPOSITE: In the living room, a squadron of spongeware pitchers, each subtly different.

The happy blues

Tracking down spongeware and folk art for their sprawling New England house has been a ten-year hobby for Jerry and Susan Lauren. It all started with their instinct to collect only "what felt right" in a 1785 Colonial





A favorite spot for morning coffee (LEFT) is a pair of old porch rockers under the apple tree. RIGHT: Collectors need shelves, and the Laurens' den is lined with them. Low ceiling and 12-over-8 windows reveal this as one of the oldest rooms.







BY JUNE KURT

PHOTOGRAPHY BY BRIAN WHITNEY

PRODUCED BY DARA CAPONIGRO

What is the mysterious spell that transforms the aimless antiques-shop browser into an eager collector? Is it love of the object? Love of the hunt? "In our case," says Jerry Lauren, "it was love of an old house. We stepped into its past ten years ago, and, bit by bit, the house told us what it wanted." A New York City native who leads a hectic, style-conscious life as senior vice president for Polo Ralph Lauren Men's Design (Ralph is his brother), Jerry still marvels at the contentment that spreads through him as he and his wife Susan turn into the drive of their white clapboard farmhouse a few hours north of the city. Set on a grassy hill backed by 62 acres of woods, the house looks smaller than it really is, at first glance. Like so many old-timers, it kept sprouting shed-shaped additions toward the back, the last added in the 1950s. "There are five different floor levels upstairs," laughs Susan—"added as needed."

The couple went about making the rooms their own in the same piece-by-piece spirit. Baths were redone, old wallpaper stripped and floors refinished. Having a new house to furnish provided a lovely excuse to jump in the Jeep and take off over the back roads to local auctions and antiques shops. If discovering folk art, rustic furniture and old toys that would "honor the house" was initially something of a game, it soon became a passion. "At first, you just see something and love it," explains Jerry. "Later comes the learning. And then," he sighs, "you want only the best specimens." For example, liking the droll solidity of the iron roosters and bulls once cast as counterweights for windmills, the Laurens went on to learn, through dealers and books, which windmill

This big family/living room (LEFT) was once a separate "mother-in-law apartment." The Laurens developed their own vision of the space, combining rustic painted benches with capacious suede sofas from the Ralph Lauren Home Collection. Rooster weathervane on mantel is flanked by 19th-century wooden game boards. ABOVE: Rare prizes from the past: an 1860 Maine sled, gloriously painted; an 1880 twig rocker.

The lapis-blue dazzle of spongeware (RIGHT) against a gleaming Welsh dresser lends high drama to the dining room. This charming American pottery was once strictly utilitarian; now mint-condition pieces are scarce. "After years of searching and collecting, I almost have twelve place settings," says Susan Lauren, who believes in using her trove. In summer, cheerful pitchers filled with flowers turn up all over the house—even (BELOW) in the bath.









manufacturers were associated with which animals.

One day the Jeep would come home from its explorations with a splendid old sled poking up from the back seat, another day with a handsome weathervane. Over the years, the couple's superb collection of blue-and-white spongeware ("only perfect pieces—no chips") has blossomed in larkspur rows along living and dining room shelves. This cheerful, unsophisticated china, popular around the turn of the century, was made mainly in Minnesota, Ohio and New Jersey. "Look how the potters painted the pattern in their own way—and the plates are hardly ever signed," says Susan, taking down a spongeware pitcher to fill with bright zinnias from the garden. For the Laurens, the look and feel of such handcrafted objects has made the past seem close at hand.

The landscape has barely changed since farming days. Carrying some muffins and the Sunday paper out to his favorite rocker under the apple tree, Jerry points to the edge of the deep woods "where you could get lost; we have! One morning I looked up and at the edge of the field—right there—I saw a coyote standing and eyeing me." He laughs. "Another day, we had six huge pigs that escaped from a farm down the road rooting around in our front lawn." More usual weekend guests are their two sons and a daughter, all in their twenties, and passels of their friends. "Sometimes we're barbecuing for ten or more—whoever shows up." Both the dining room and the big living/family room at the back of the house (the kitchen is between them) have doors opening onto awninged patios, with views south over rolling hills. "Some mornings," admits the man of the house, "I just sit here and watch the shadows of the trees play across the grass." It appears that if the Laurens' careful collecting has succeeded in "making an old house happy," as they originally hoped, the house has kindly returned the favor.

A deep blue paint on moldings and window frames throughout the house unites the rooms, complements the collections—and makes the owners feel good. The dining room's age-old comforts (ABOVE) include an 18th-century treen bowl atop an English gate-legged table. The approving ancestors, says Jerry, "we met at auction." RIGHT: A high maple bed warmed by a woolly Ralph Lauren blanket and throw.

For more details, see Reader Information





Charmingly curvy burl veneer chairs at the dining table have a St. Petersburg pedigree, but the upholstery has an 18th-century Scandinavian look. The lyre-base desk is copied from one in Czar Nicholas I's library.

From Russia, with love

We married Baker's new Russian productions with a light Scandinavian sensibility to domesticate the treasures of a palace



The gracefu
legs of Bak
mappa burl
stand (LEFT)
contrast wi
boxy Regen
"bathtub" sf
from Ann-
Antiques,
slipcovered
Osborne &
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burl is a ce
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feet and ge
inlays—def
a leather-to
center tabl
here for dr
Wall borde
typical of N
rooms—by
the Painted
Decoration

BY JILL KIRCHNER
PHOTOGRAPHY BY KARI HANNISTO
PRODUCED BY DARA CAPONIGRO
AND DANIELLE BARONI

With the opening of the former Soviet Union to the West, even furniture design has benefited from the freer cultural exchange. Baker Furniture was able to gain unprecedented access to the Hermitage Museum in St. Petersburg to reproduce fifteen new pieces for their Stately Homes Collection. [Sir Humphrey Wakefield, coordinator of this collection, tells of his favorite places in St. Petersburg in this month's travel column.] The originals date to the early 19th century, when Russian furniture makers were greatly influenced by the neoclassical style of European craftsmen—craftsmen under the influence of the extraordinary excavations of Pompeii and Herculaneum. Classicism is reflected in such elements as claw-and-ball feet, acanthus leaves, and lyre and scroll motifs. Exotic woods, ornate carving and inlays, and sumptuous gilding distinguish Baker's Russian interpretations.



While the czars would have displayed this furni
rooms dripping with opulent silks and rich brocades,
taken a lighter approach in a room that shows ho
pieces can work in less-than-palatial surroundings. In
countries west of St. Petersburg—Finland and Swede
would have found Biedermeier furniture similar to
Baker's Russian pieces, but they would have appeared
tings that were simple and bright. The sheer white
curtains edged in red, for example, are taken from a w
or of the period, and we covered the chairs in crisp
checks and stripes instead of th
tional jewel-toned silks.

Framing the walls are gracefu
ed borders, a common element i
dinavian design. The touch
from mirrored sconces would ha
ed both Russian and Finnish
Bare floors, intersected only by
rag runners, reinforce the clean,
tered feeling.

Our point: You need not be i
by the serious presence and ped
this furniture. With fresh provin
rics and accessories, anyone ca
home with furniture fit for a czar



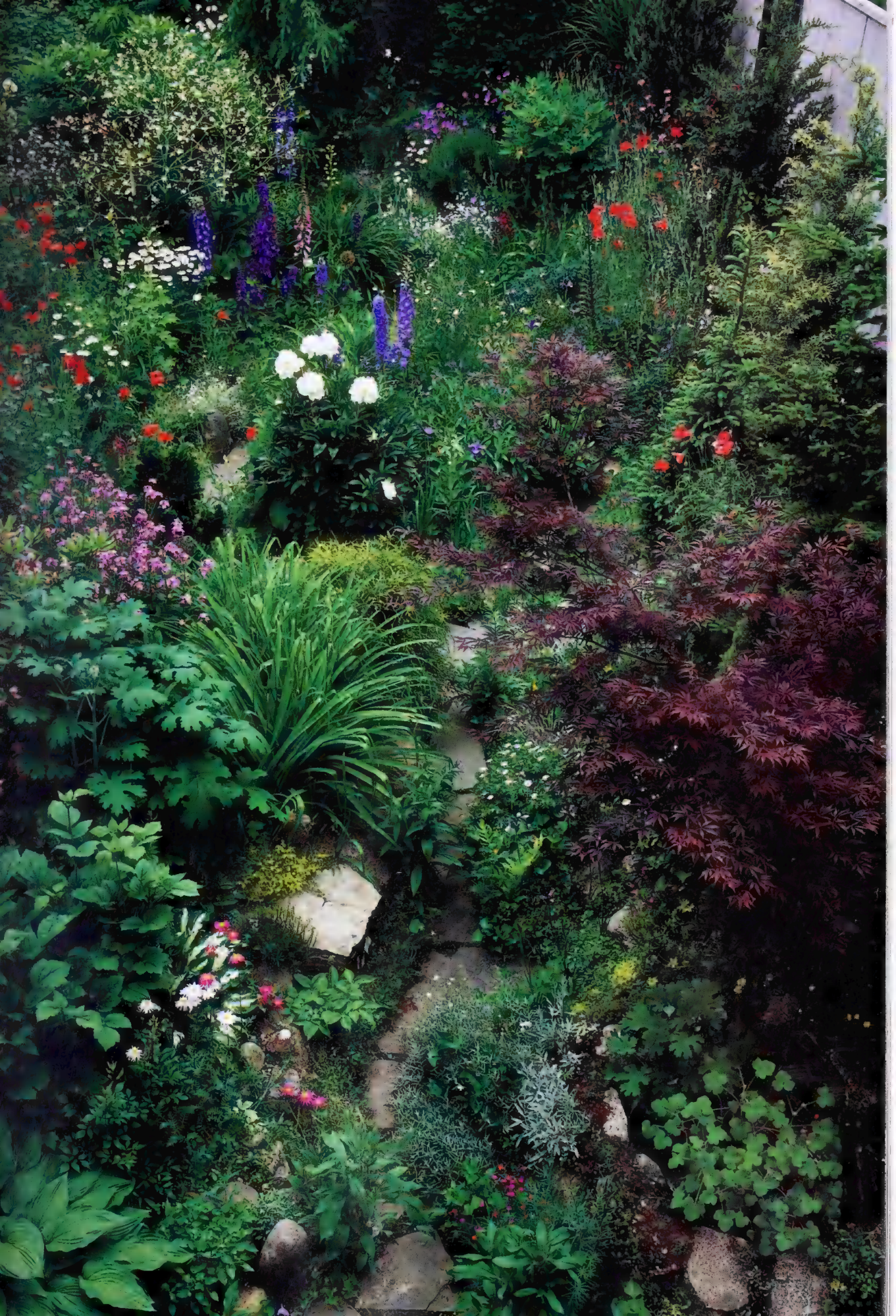
...ulent mahogany
...th a faux-marble top
...d on one built for
...wedding. The mappa
...nwer commode
...s ebony inlays. Red
...by Cowtan & Tout.
...e details, see
... Information and
... Sources

Carol Rose chooses most of her plants for their colorful flowers or interesting leaves, but some of them are sown by Mother Nature, and Rose is grateful for the bounty.

Volunteers welcome



Salmon-colored Oriental poppy 'Helen Elizabeth' was planted to push up through the Dame's rocket that chose this spot on its own. OPPOSITE: A path winds through the garden in springtime, but in a month or two it will disappear.







TEXT AND PHOTOGRAPHY BY KEN DRUSE

Two city dwellers, Carol Rose and William Finch, wanted to buy a distinguished house with an ample garden. Rose, a freelance book designer and insatiable gardener, and Finch, an architect, building preservation consultant and old-house fanatic, searched for twelve years to realize their dream. In the meantime, Rose soldiered on, making do with a shady rooftop garden in the Beacon Hill section of Boston, while her partner read all he could about the towns north of the city. "We became so familiar with the neighborhoods we researched that we could tell exactly which house was for sale just by reading the ad," says Rose.

In 1985 they found their Grail: the 1780 Captain Hugh Hill House in a landmarked historic district of Beverly, Massachusetts. It had a side yard with great potential and Rose, who couldn't wait, was avidly planting the 45-by-50-foot fenced garden before the closing took place.

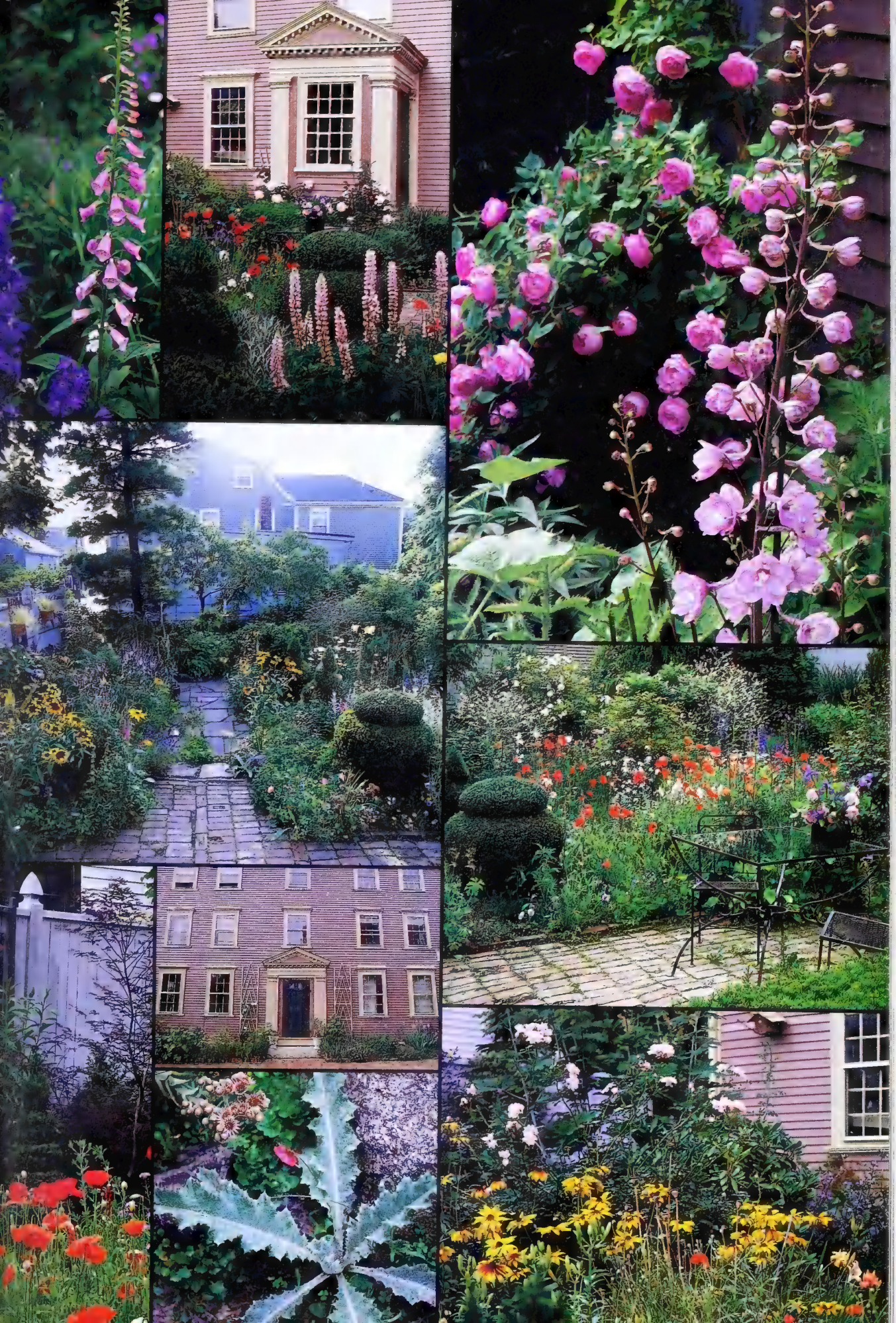
There was plenty for Finch to do, too: The building needed work. A partly demolished addition remained at the side where the garden was to be, but the irrepressible Rose just planted around the crumbling walls before the renovation. She even transplanted six-foot lilies with flowers, stems and bulbs attached from her city garden to her new patch of earth.

Rose scoffs at the notion of organized plans. "Beds?" she says. "There aren't any. Just think of this as a lawn—a lawn of flowers." Color, form, texture and personal taste direct the design. When the path that goes around the garden becomes obscured by summer's growth, only the taller evergreens and a brick patio give structure to the area.

In addition to the thousand-plus plants she has chosen, Rose thrills to self-sown volunteers. When a seedling appears in a pleasing place it is left to thrive; if one pops up in the wrong place, she carefully moves it. Corn poppies (*Papaver rhoeas*), usually meadow plants, grow in a sunny central square. "I scatter seeds in fall and late spring. I buy some and collect some from the pods of the prettier ruby and spotted red blossoms. I deadhead the red-orange ones before they set seed and sow themselves," Rose explains. Whether self-sown or scattered by Rose, multiple sowings guarantee a long blooming season.

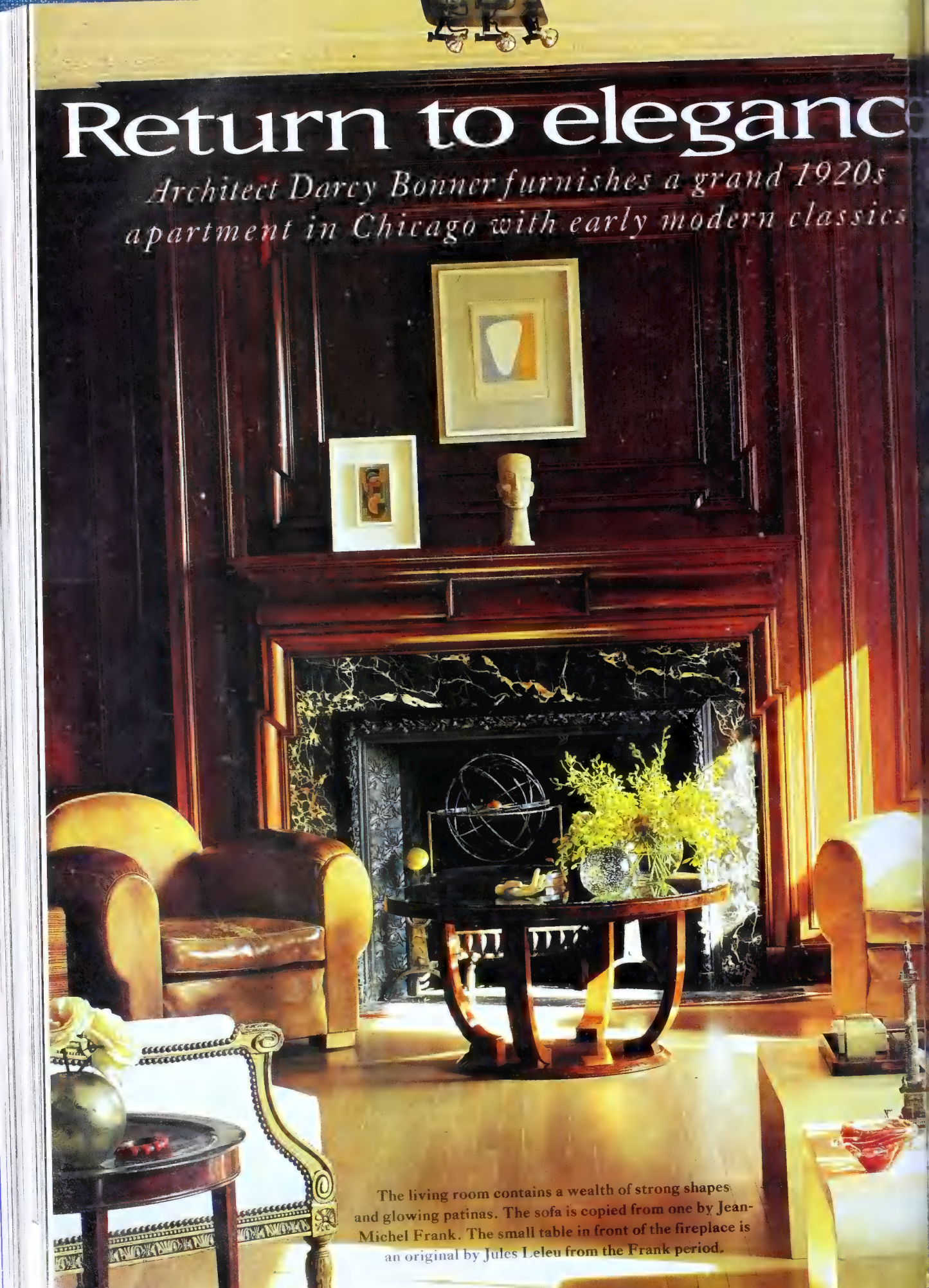
Color is so important to Rose and Finch that they had one side of the house in striped clapboards while they were testing colors, which also had to be approved by the historic district. The winner was a blackberry-cream that appears to change throughout the day, and that echoes at sunset the spires of the lupine.

Outside the kitchen door on the west side of the house (AB lies the main, rectangular garden, seen before restorat LEFT: The formal entrance close to the street is adorne by two trellises for clematis narrow flower beds. Willia Finch reconstructed the door's pediment based o evidence he found during renovation. OPPOSITE, LEFT TO RIGHT AND TOP TO BOTTOM: Perennial blue delphiniums treated as annuals—planted every year (if some come ba it's a bonus); pink foxglove are biennial self-sowers that replace themselves each spr The house color harmonizes with spikes of lupine 'Russe Hybrid.' The old Bourbon rose that blooms with delphiniums in the front gar is 'Reine Victoria.' In summer, yellow black-eyed Susans (*Rudbeckia hirta*) gr along the path at left; at right a brioche-shaped boxw anchors the corner of the patio. There is space for entertaining on this brick p Carol Rose's spring-to-sum poppy display is the result of casually sown seeds; she "They come up as if by witchcraft." The restored h facade and the front garden have become neighborhoo attractions. Gloriosa daisies come in as the poppies fade in midsummer. Along starry sempervivum flower a biennial Scotch thistle (*Onopordum acanthium*) imp a thorny silver accent.



Return to elegance

Architect Darcy Bonner furnishes a grand 1920s apartment in Chicago with early modern classics



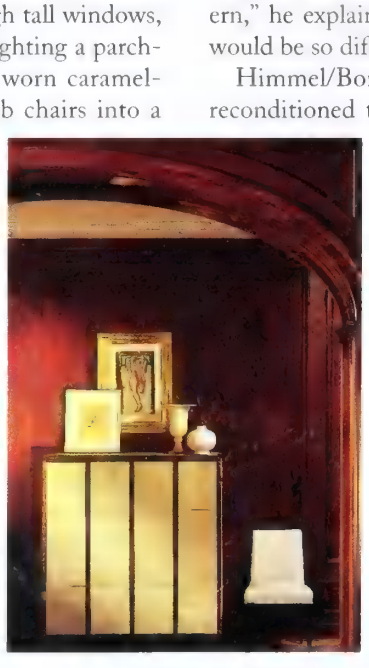
The living room contains a wealth of strong shapes and glowing patinas. The sofa is copied from one by Jean-Michel Frank. The small table in front of the fireplace is an original by Jules Leleu from the Frank period.





BY CHRISTINE PITTEL
PHOTOGRAPHY BY SCOTT FRANCIS
PRODUCED BY DARA CAPONIGRO

The afternoon sun streams through tall windows, burnishing the carved walnut paneling, highlighting a parchment-covered coffee table and turning the worn caramel-colored leather upholstering the fireside club chairs into a glorious gold. You might expect a view of the Seine outside these windows, since the apartment is furnished with the classics of early French Modernism: sleek comfortable sofas and beautifully proportioned chairs dating from the 1920s and 1930s. But instead of the Left Bank of Paris, this is the left bank of Lake Michigan. The Chicago living room belongs to Marta and Darcy Bonner; he, with partner Scott Himmel, heads Himmel/Bonner Architects.



About five years ago, the two young men were hired to renovate a grand nine-story cooperative apartment house on Lake Shore Drive, built in the twenties but chopped up into smaller units by the sixties. They ended up buying apartments in the building across the hall from each other, large enough to accommodate wives and matching sets of children (three apiece). Lu the Bonners' apartment had never been reconfigured, an original detailing remained. "Most of our work is very m ern," he explains, "but we love the traditional detailing would be so difficult to duplicate today."

Himmel/Bonner's crew stripped off vinyl wallpape reconditioned the walnut paneling, which arches grac to frame the windows. To lighten rooms and contrast with the walnut they bleached the oak floors so they w shimmer, almost weightless. They pa the plaster ceiling and trim a soot cream to lift the lid of each room and s the paneling's dark sheen.

The main rooms—living room, d room, library—are on axis and becom sweep of space when the wide pocket d between them slide open. The arch took note of the effect of such an enf "We have been doing that in a lot o work to maximize a narrow seri rooms," explains Bonner. The sequ from living room to dining room to l moves from dark to light and back to

A traditional enfilade (TOP) sweeps from living room to dining room to library. ABOVE: Parchment-and-walnut cabinet in the entrance hall is copied from a Jean-Michel Frank design. OPPOSITE: One of two wonderfully bulbous P chairs rebuilt under the original leather. The design is being reproduced as Flea Market #2 Club Chair by Mattalia

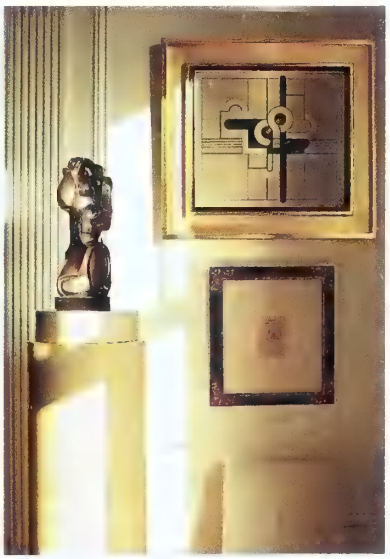






aneling in the middle room had already been painted Since it proved too time-consuming to remove the Bonner decided to make the best of it, and repainted om a rich, refreshing cream.

architect kept colors neutral because he thinks of the ent as "a backdrop for things we collect." The Bonnd the Himmels are habitués of the Paris flea markets, they first discovered the work of Michel Frank, who opened a shop in n 1932 to show his furniture designs ose of his circle. "We love the sim- of his lines," says Bonner. "Frank wn to essences." [See this month's tive arts column for more on Frank.] enever the partners find a piece by that they can afford, they buy it. nost of what we buy are generic from the period," Bonner says. He d the extravagantly curving club inside a jewelry store in Paris, t them home and had them rebuilt estuffed (retaining the original) by Mattaliano, an old Chicago furfirm that now reproduces and maany of the pieces in the apartment.



The living room sofa is "an exact interpretation" of a Frank three-seat settee, constructed with a traditional hand-doweled hardwood frame and hand-tied springs. Next to the sofa is the Flea Market #1 Club Chair, an anonymous thirties piece Himmel/Bonner found and had copied in olive suede piped with cream leather.

This Art Deco–style furniture has weight and volume, having been conceived just before furniture became pure line with mere straps of leather slung between tubular steel. It is the last gasp of traditionalism before modern takes over, and Bonner set two Louis XVI chairs next to the Frank-inspired pieces to point out this lineage.

"We lived in the Mies towers for ten years because we considered them the only avant-garde buildings in Chicago," says Bonner. "But we began to appreciate the lofty ceilings and wonderful details we were restoring for clients. So we made the same decision Mies did." They chose to return to a more traditional form of comfort and elegance. It turns out Mies himself, the master of modernism, lived in a gracious old co-op downtown.

amy leather upholsters Flea Market # 1 Dining Chair by Mattaliano (OPPOSITE). Pierre Chareau–style bar cabinet her flea market find. TOP: Bonner suspects that the bedroom's original amboyna cabinet is by Michele Leonarduzzi, an Italian Art Deco furniture designer. ABOVE: Sculpture by Irving Amen displayed on a parchment pedestal.



COMFORT AND CHARACTER

A family center—with privacy for all;
a warm retreat—yet wide open to views



This Columbia County, New York, weekend house by architect Elizabeth Demetriades has a rear facade that opens broadly to a panoramic view, but it is traditionally sheltering in front.

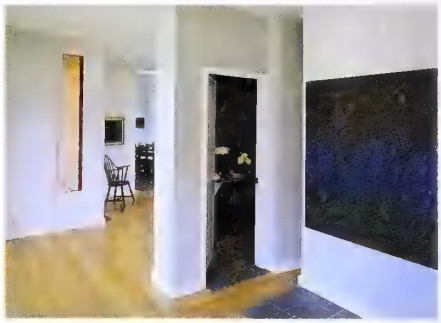


HE CLEAN WHITE SPACE WAS DESIGNED TO SET OFF A MIX OF CONTEMPORARY ART AND EARLY AMERICAN FURNITURE



White walls, a double-height living room and an open plan provide the broad sweep of space one associates with a loft. Ottomans from the Ralph Lauren Home Collection.

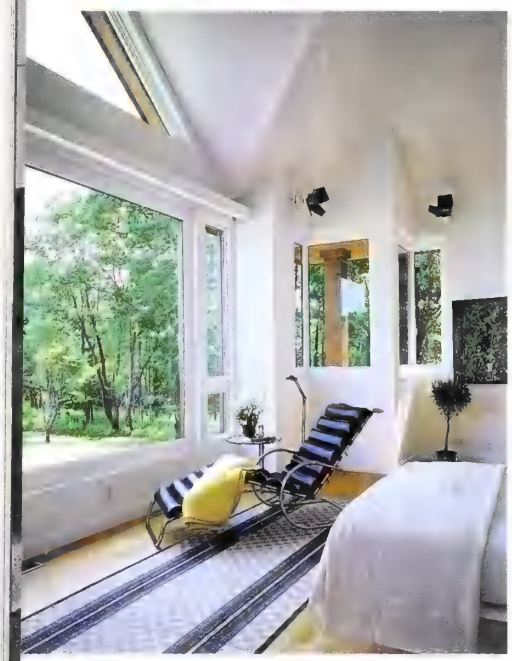




BY SUSAN ZEVON

PHOTOGRAPHY BY TIMOTHY HURSLEY

When they married, the couple—he is a trial lawyer and she a book editor—already owned two weekend houses. Hers was an 18th-century farmhouse in Massachusetts that she describes as "pretty and cozy," but he found its rooms too small and low, and he missed having a view. He had a contemporary house on Cape Cod that they both enjoyed, with glass walls scooping in spectacular scenery,



but they were put off by the long trip back and forth from their weekday apartment in Manhattan.

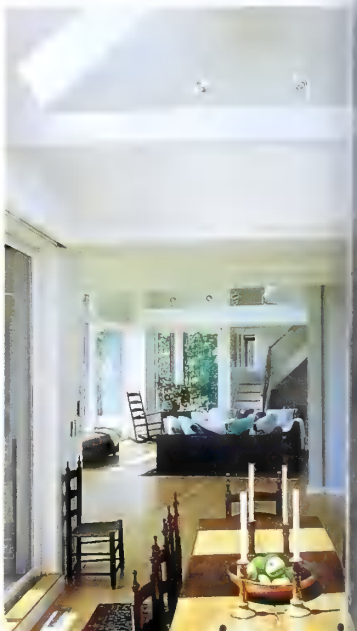
They hunted in vain for the perfect house in the perfect place until a friend led them to a hilltop property in Columbia County, New York. They bought the land the day they saw it.

They felt they had found the perfect place; now they would have to build the perfect house. They decided it should embrace the hilltop's southern landscape, which stretches all the way to the Berkshire mountains over rolling green hills scattered with red barns, silver-gray silos and picturesque cows. They wanted an innovative house filled with light and air, a gallerylike setting for their collections of primitive American furniture and contemporary art, and plenty of space organized for their children, grandchildren and friends to visit without a loss of privacy for anyone.

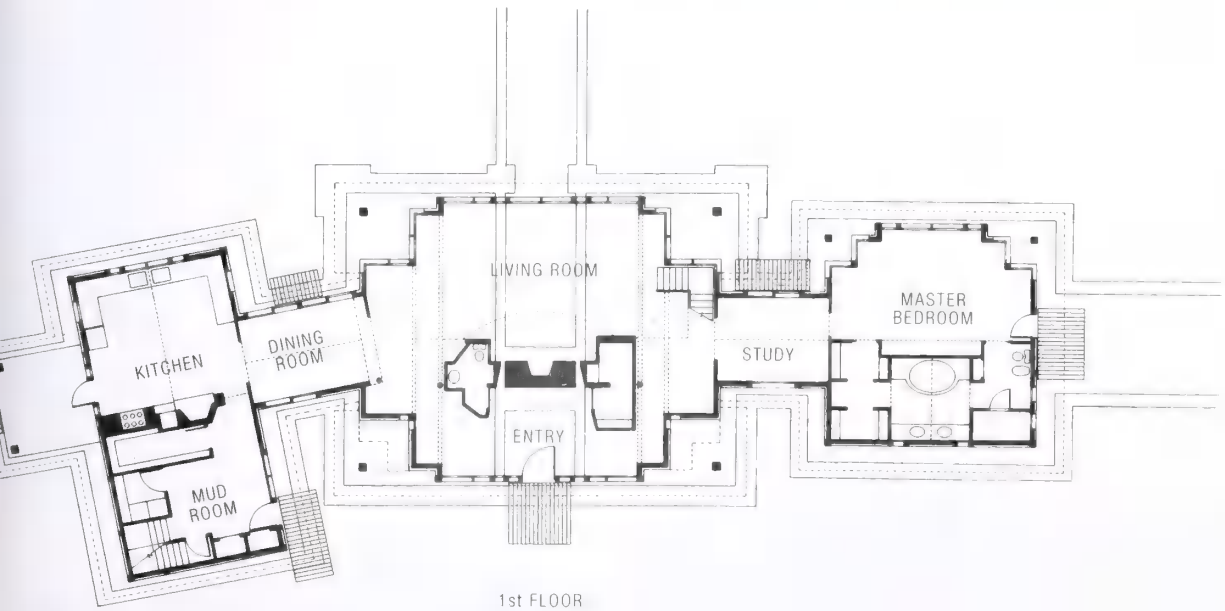
They looked for a local architect who knew the area—the weather, the zoning laws, the contractors and artisans—someone who could keep a close eye on the project. Another friend recommended Elizabeth Demetriades, whose office is in the next town. They were told that she had been "superbly trained" (at Yale and Columbia), but what won her this commission at the age of 32 was her enormous enthusiasm for the hilltop site.

"It is a huge responsibility to build on a hill because you affect everything in sight," says the architect. "Of the hill, not on the hill," was Frank Lloyd Wright's philosophy, and he probably would have approved of Demetriades's design. She sited the 3,700-square-foot house on the wooded slope so successfully that visitors do not see it until they are almost upon it, and with natural wood siding and pitched roofs, she made it blend into the trees. One sees, on arrival, a *(Continued on page 134)*

The handsome stuccoed kitchen fireplace (RIGHT) includes two built-in ovens, recalling the old Dutch ovens of the region. The first-floor plan (OPPOSITE BELOW) shows how the dining room (BELOW) links the living room with the kitchen wing and how the study (ABOVE LEFT) is a link to the master bedroom (BELOW LEFT). Bedroom runner, Elizabeth Eakins. ABOVE: Flanking the Jane Logeman painting in the front hall are narrow wall openings that foretell the mountain view in the living room.






LIVING ROOM
KITCHEN
DINING ROOM
MUD ROOM
ENTRY
STUDY
MASTER BEDROOM

1st FLOOR

GUESTS, WHO DRIVE UP TO A TRADITIONAL WOOD FACADE, FIND THE GLASS-WALLED, LOFTLIKE SPACES INSIDE AN EXCITING SURPRISE





The front of the house, with its beveled cedar siding and strongly delineated redwood trim, its high gables and deep overhangs, reminds some visitors of the sense of shelter found in Scandinavian architecture.

For more details, see Reader Information

Furnishing the outdoor

Come summer, the best seat in the house is not in the house at all, but outside—on the deck, in th garden, beside the pool. We've culled the best of the new outdoor furniture—from updated classics like th Adirondack chair and the cafe table to innovative designs in bronze and cast concrete. With all the outdoo as your living room, why not pull up a chair?

BY JILL KIRCHNER

PHOTOGRAPHY BY RICHARD WELNOWSKI

PRODUCED BY KATHLEEN MAHONEY





Crayon colors spark this update of a 1918 chair by Gerrit Rietve Automotive enamel on marine plywood is a durable finish.





The clean-lined aluminum Perception chair (TOP LEFT) not only looks good, it stacks for eas storage. Shown with matching ottoman; from Tropitone. Recreating the romance of a por swing (CENTER LEFT) is a three-sea aluminum glider by Hugonet, complete with fringed canopy. T comfort of a hammock is capture in a chaise by Charles Pfister for Brown Jordan (BOTTOM LEFT) aluminum frame has mesh seat.



Making a point, this peaked slatted chair designed by James Mandle comes apart to stack flat vertically. It is crafted from Western cedar and is finished with a water-repellent stain.



Nostalgia: the steel-slatted spring chair, once a backyard basic, has been revived by Garden Source in forest green or white.





The iron and rattan chaise (ABOVE RIGHT) is an elegant invitation to lounge; at ABC Carpet & Home. Equally appropriate on land or at sea, the contoured deck chair by Triconfort (RIGHT), manufactured in African hardwood with brass fittings, adjusts for reclining and folds for easy storage.



You can afford to take it easy in IKEA's well-priced version of a classic deck chair (ABOVE), in solid pine. Shown with attaching footstool.





Outdoor furniture with sculptural elegance (SECOND ABOVE) is the bronze chair by KGA with a surprisingly comfortable wide arm. The bronze ages outdoors to natural patina. NEAR ABOVE: A simple "V" forms the Forepointe love seat, crafted of heavy-gauge aluminum with oak slats. From Automatic Inc.





This classic Adirondack chair is reenergized in unclassic cherry red (ABOVE) from Sloan Designs. Another basic that has stood the test of time (LEFT): the cafe chair and table. Iron-and-wood French bistro set at ABC Carpet & Home.

For more details, see Reader Information and Prices & Sources







f Hoffmann designed this
nctive bench (ABOVE) for an
trian country house. In
nited edition from ICF, the
h is lacquered white. A
le teak folding table and chairs
E RIGHT) from Barlow Tyrie.



A Gothic garden bench (ABOVE) is an aluminum-alloy reproduction of a Victorian cast-iron seat, from Barlow Tyrie. LEFT: The top and bottom of the Rain Bench are the same, so it can be turned upside down to provide a dry seat. From Munder-Skiles. BELOW: McGuire's teak dining chair with awning-stripe cushion.



aic moon-and-star side table
E) from W. M. Green & Company.
Proposal Seat (BELOW) from Munder-
s is based on a late-18th-century
h. In cedar with a choice of stains.



Slipcover-look chair (BELOW) is lightweight concrete, from Elements by Grapevine. Five wood pieces form the Take-A-Part Chippendale Chair (RIGHT) from Maloney-Davidson.





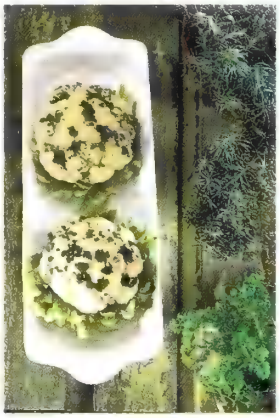






Spring greens

There's nothing like tender young lettuces, leeks and peas t
inspire the cook and spark the appetite. Here, a bunch of fre
ideas—plus desserts in the same green-and-white palette



BY JANE ELLIS PHOTOGRAPHY BY ANTOINE BOOTZ

"My eye is always tuned to color in food," says cookbook author E a Chapman. And at this time of year her favorite color is green, which she often likes to co trast with a dash of white to give a dish the visual appeal of a bunch of white tulips. Fur her seasonal favorites (top, left to right, and left): *Haricots verts* are tossed with sliced r chestnuts for color contrast and extra crunch. Lettuce leaves, gently blanched, w up herbed veal stuffing. Leeks—tied in bundles and gently braised in chicken broth—provide a dressy accompaniment for chicken or fish. And cauliflower can put on a good show when presented whole with some of its green leaves, coated with herbed vinaigrette. Chef Francesco Antonucci of Remi restaurant in New York thinks creamy risotto pesto primavera (right) a perfect way to show off vibrant new vegetables.



For more details, see Reader Information



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and pistachios.
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CAULIFLOWER WITH FRESH HERB VINAIGRETTE

2 small heads of cauliflower

For vinaigrette:

1 tablespoon chopped fresh parsley
1 teaspoon chopped fresh tarragon
1 teaspoon chopped oregano
1 teaspoon chopped thyme
1 clove garlic, finely chopped (optional)
1 tablespoon capers, finely chopped (optional)
⅓ cup extra-virgin olive oil
2 tablespoons white wine vinegar
1 tablespoon fresh lemon juice
Salt and freshly ground black pepper to taste

Prepare cauliflower: Fill a large saucepan or steamer half-full with water and bring to boil over high heat. Add cauliflower, trimmed to retain some of the green leaves, and cook covered, 12 to 15 minutes, or until tender. Drain well and place on a serving platter. Set aside.

Prepare vinaigrette: In a small mixing bowl combine herbs, garlic, capers, olive oil, vinegar and lemon juice. Season with salt and pepper. Whisk vinaigrette lightly to combine well. Pour vinaigrette over cauliflower and garnish platter with fresh herbs. Serve immediately. Serves 4 as a side dish.

BRAISED LEEK BUNDLES

3 bunches (about 12) fresh leeks
3 tablespoons unsalted butter
½ onion, chopped
1½ cups chicken stock
3 tablespoons freshly grated Parmesan cheese (optional)
⅛ cup chopped fresh herbs, such as parsley, dill, tarragon
Salt and freshly ground black pepper to taste

With a sharp knife, trim root end of leeks and green leaves. Leeks should measure about 5 to 6 inches long when finished. Reserve 4 long, green leek stems to tie bunches. Remove tough outer skin of each leek, cut in half lengthwise and plunge into a large bowl of water to remove all sand and grit. Arrange split leeks into 4 bunches (about 6 leek halves in each bunch). Slice reserved green stems into 4 long, thin pieces and use to tie each bunch together.

In a large skillet over moderate heat, warm butter. Add onion and sauté until soft, about 2 minutes.

Add leek bundles, chicken stock and season to taste with salt and pepper.

Cover skillet and adjust heat so stock simmers gently. Cook 15 to 20 minutes, or until tender throughout.

Remove leek bundles to a serving dish and sprinkle with Parmesan cheese, if desired. Garnish with a sprinkling of fresh herbs. Serves 4 as a side dish.

HARICOTS VERTS AND WATER CHESTNUT SALAD

4 cups water
1 pound haricots verts (or tender, young string beans), ends trimmed
12 water chestnuts, thinly sliced

For dressing:

1 tablespoon dry sherry
1 tablespoon honey
1–2 teaspoons soy sauce, or to taste
3 tablespoons white wine vinegar or freshly squeezed lemon juice
⅓ cup sesame oil, or extra-virgin olive oil
2 teaspoons fresh ginger, peeled and finely chopped
1 tablespoon fresh mint or coriander, finely chopped
Salt and freshly ground black pepper to taste
¼ teaspoon cayenne pepper (optional)

Prepare beans: In a large skillet bring water to a boil over high heat. Add beans in 1 layer, if possible, and cook 5 to 6 minutes. Remove beans from water with a slotted spoon when they are softened, but still slightly crunchy. Spread on a platter to cool slightly and set aside.

Prepare dressing: In a small mixing bowl combine sherry, honey, soy sauce, vinegar or lemon juice and oil. Mix well and add ginger. Season with salt and pepper and cayenne pepper if desired.

Toss beans with water chestnuts. Quickly whisk dressing and pour over beans and water chestnuts. Garnish with chopped herbs. Serve at room temperature. Serves 4 as a side dish.

LETTUCE BUNDLES STUFFED WITH HERBS AND VEAL

3–4 cups water
12 large green lettuce leaves, such as butter or Boston lettuce
3 tablespoons extra-virgin olive oil
2 scallions, finely chopped
6 mushrooms, washed and finely chopped
1 clove garlic, finely chopped (optional)
3 tablespoons fresh parsley, finely chopped
½ pound ground veal
3 tablespoons freshly grated Parmesan cheese (optional)
1 egg, slightly beaten
1 cup white wine or chicken stock
3 tablespoons finely chopped fresh herbs, such as thyme, oregano, tarragon
Salt and freshly ground black pepper to taste

In a large skillet over high heat water to a boil. Add lettuce leaves on time and blanch for 1 second, just to s Drain leaves on paper towels and set as

In a large skillet over medium heat, oil. Add scallions and sauté 2 minutes mushrooms, garlic and parsley and c minute, stirring. Add veal and sauté 2 utes more. Season with salt and peppe add cheese, if desired. Remove from he cool 2 minutes. Stir in egg and blend w

Spoon 1 tablespoon filling into cen each leaf, fold to enclose completely form a small bundle. Arrange sea down in a large skillet. Add wine or Simmer, covered, over low heat 15 mi

To serve: Place bundles on a servin spoon sauce from pan over each and g with chopped fresh herbs. Serves 4 as course or 2 as an entree.

RISOTTO PESTO PRIMAVE

From chef Francesco Antonucci of R New York

For pesto:

6 tablespoons chopped fresh basil (leaves only)
3 tablespoons chopped fresh Italian parsley
1 tablespoon roasted pignoli nuts
1 tablespoon chopped walnuts
1 clove garlic, minced
2 tablespoons freshly grated Parmesan cheese
2 tablespoons olive oil

For vegetables:

¼ cup fresh green zucchini, medium dice
¼ cup fresh green peas
¼ cup chopped fresh broccoli

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¼ cup chopped fresh asparagus

For risotto:

4–5 cups chicken stock, preferably homemade
2 tablespoons olive oil
¼ cup chopped white onion
1½ cups Vialone Nano or arborio rice
¼ cup dry white wine
1 teaspoon salt, or to taste
1 tablespoon butter
1 tablespoon freshly grated Parmesan cheese

In the bowl of a food processor fitted with a metal blade, combine all pesto ingredients and whirl until well blended. Transfer pesto to a small bowl and set aside.

Steam vegetables in boiling water for approximately 5 minutes, until al dente. Remove vegetables from steamer and set aside in a colander to drain and cool.

In a medium saucepan bring chicken stock to a simmer. Leave chicken stock barely simmering on stove while you make risotto.

In a large heavy saucepan over low heat, warm olive oil. Add onion and cook until transparent, about 3 minutes. Add rice and stir to combine. Add white wine while stirring slowly. After 2 minutes of continuous stirring and after the white wine has reduced a bit, add 1 cup of warm chicken stock and keep stirring until rice has absorbed the stock and is almost dry. Continue adding stock by the ½ cup and stirring until rice absorbs liquid and becomes almost dry. Risotto should be cooked and creamy in about 16 to 18 minutes. If necessary add more stock.

Approximately 2 to 3 minutes before the risotto is finished, add the vegetable mixture and pesto and stir to combine well. Season to taste with salt. Remove risotto from heat and while stirring with a wooden spoon, add butter and Parmesan cheese and serve immediately. Serves 4 as a main dish.

FAVA BEANS, ROMAN STYLE

From Essentials of Classic Italian Cooking *by Marcella Hazan (Alfred A. Knopf, 1992)*

The fava bean season lasts from April to June, but the best beans are the earliest and youngest. When shelled, they should be the size of lima beans or slightly larger. Bigger fava are tougher, drier and more starchy. In Rome the dish is known as *fave al guanciale* because the beans are cooked with pork jowl. In the version given here, pancetta—which is far easier to find—replaces it with total success.

3 pounds young fresh fava beans, shelled
2 tablespoons extra-virgin olive oil
2 tablespoons finely chopped onion
¼ pound pancetta ½-inch thick in a single slice, unrolled and cut into ¼-inch strips
⅓ cup water
Salt and freshly ground black pepper to taste

Wash beans in cold water, drain in a sieve and set aside.

In a medium sauté pan over medium heat, add oil and onion. Cook and stir until onion becomes translucent. Add pancetta and cook 2 to 3 minutes. Add beans, season with pepper and stir to coat. Add water, adjust heat to a slow simmer, cover and cook for about 8 minutes.

Note: If beans are young they will cook quickly. If they are past their prime they could take as long as 15 minutes.

Test beans for tenderness with a fork from time to time. If liquid becomes insufficient for cooking, add 3 to 4 tablespoons water. When beans are tender, season with salt, stir thoroughly and cook another minute or two. If there is any water left in the pan, raise heat to high and cook uncovered to boil it away. Serve immediately, accompanied by crusty bread. Serves 4.

FROZEN WHITE CHOCOLATE MOUSSE

3 ounces white chocolate
3 tablespoons water
½ cup sugar
2 egg yolks
2 egg whites
1 cup heavy cream
2 tablespoons butter, softened
½ cup chopped fresh, shelled, non salted pistachio nuts

In the top of a double boiler over simmering water, melt chocolate. When melted add water and sugar, stir constantly and simmer 2 minutes. Remove from heat and cool.

In a medium mixing bowl, beat egg yolks until light. Add 2 tablespoons of melted chocolate mixture and blend well. Slowly blend in remaining melted chocolate.

In a medium mixing bowl beat egg whites into stiff peaks. Gently fold egg whites into chocolate mixture.

In a medium mixing bowl whip cr
Carefully fold 1 generous cup into cho
mixture, reserving remainder for garnis

Butter 8 2-inch individual porc
ramekins. Pour chocolate mixture
ramekins and place in freezer for
hours. This dessert can be made a fe
in advance to this point and frozen.

To serve: Turn out molds by pla
cloth that has been run under hot
around the bottom of each mold for 3
onds. Then run the blade of a metal
around the rim of the mold and inver
each dessert plate. You can garnish
mold with either a dollop of whipped
and a sprinkling of chopped pistach
with grated white chocolate and a spri
of chopped pistachios. Serve immed
Serves 8.

ITALIAN MERINGUE WITH PISTACHIO ICE CREAM

For meringue:

2 cups granulated fine sugar
1 teaspoon cream of tartar
½ cup water
6 egg whites
Pinch of salt

For ice cream:

1 pint vanilla ice cream, softened
1 cup heavy cream, whipped
1 cup coarsely chopped fresh, she non salted pistachios

Prepare meringue: In a medium sa
over medium-low heat, combine sug
cream of tartar. Add water and cook
ly—being careful not to burn ingredi
until sugar is dissolved and water
Cover and boil 3 minutes. Remove
and cook, stirring 1 to 2 minutes
until syrup makes a thread when d
from spoon. Set aside to cool.

In a large mixing bowl beat egg
until stiff, adding a pinch of salt. Slo
sugar syrup to egg whites and continu
ing until very stiff. Place meringue in
erator for several hours before serving.

Prepare ice cream: In a large mixi
carefully combine ice cream and w
cream. Add pistachios, reserving so
garnish, and store covered in freeze
ready to serve.

To serve: Mound meringue on eac
ing plate. Top each mound with a sc
ice cream mixture and garnish generou
pistachios. Serve immediately. Serves

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- Stir dressing mix, juice and oil in large bowl. Add chicken and vegetables; toss to coat. Cover. Refrigerate 3 hours.
- Heat broiler. Arrange chicken and vegetables on skewers. Broil 3 inches from heat 16 minutes or until cooked through, turning frequently. Discard any remaining marinade. Makes 4 servings.

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Perfect potpie

BY MARY ELLEN WEINRIB

Chicken potpie is one of those comforting dishes that's always a hit with family and friends. And when you prepare the filling ahead and use packaged puff pastry for the crust, it's also a breeze to make.

1 package frozen puff pastry, thawed
2 pounds boneless, skinless chicken, breast and thigh meat combined
1 dried bay leaf
4 to 5 whole peppercorns
3 tablespoons butter
2 tablespoons flour
1 cup heavy cream
½ teaspoon Tabasco sauce
1½ cups pearl onions, peeled
1 cup small peas, fresh or frozen
1 egg, beaten
Salt and freshly ground black pepper to taste

Prepare crust: Place a plastic chopping board in the freezer for 5 minutes.

Remove board from freezer and lightly flour. Place puff pastry on board and roll out to fit a 1½ quart porcelain baking dish, with about a 1½-inch overlap. Line a baking sheet with waxed paper and transfer crust. Cover pastry with another piece of waxed paper and set aside in freezer until needed.

Prepare filling: In a large skillet, combine chicken, bay leaf, peppercorns and enough water to cover. Poach, partially covered, for 15 to 20 minutes. Allow meat to cool in poaching liquid. When cool, remove meat and reserve 1 cup of poaching broth. Cut chicken into small chunks and set aside.

In a large saucepan, melt butter and blend in flour. Cook over moderate heat several minutes, stirring occasionally. Gradually stir in reserved broth and continue to stir until mixture thickens. Remove mixture from heat and cool slightly. Stir in cream, season with salt and pepper and add Tabasco.

Fold smallest bits of chicken into sauce. Place remaining chunks of chicken in bottom of porcelain baking dish. Arrange onions and peas over chicken and pour in sauce. Allow mixture to cool completely. Dish can be refrigerated until ready to bake uo to two days.

Remove pastry from freezer and lightly paint top side with beaten egg. Place crust flat on baking dish with egg-brushed side down. Filling and crust should not touch. Brush the top with remaining egg and bake in a preheated 450°F oven 12 to 15 minutes. Reduce oven temperature to 350° and continue baking until crust is nicely browned and puffed up, about 35 minutes. Serves 4. Chicken potpies are best when eaten straight from the oven.

To serve, remove crust with a small sharp knife, lift off and place on a separate plate. Scoop out chicken filling and top with a piece of crust.

Variations:

• This dish can be flavored with herbs instead of Tabasco sauce; ½ teaspoon of dried tarragon is delicious.

• Decoration can be made from any leftover pastry. Use small cookie cutters and "paste" shapes on top of pie with beaten egg before cooking.

• Individual potpies can be made in small 1- to 1½-cup ramekins. Reduce final cooking time by 10 minutes.

• As an alternative, cut puff pastry into fun shapes—stars, moons, etc.—with cookie cutters and bake separately on a cookie sheet. Reheat chicken filling with sauce in a double-boiler. Spoon into bowls and top each serving with pastry. ■

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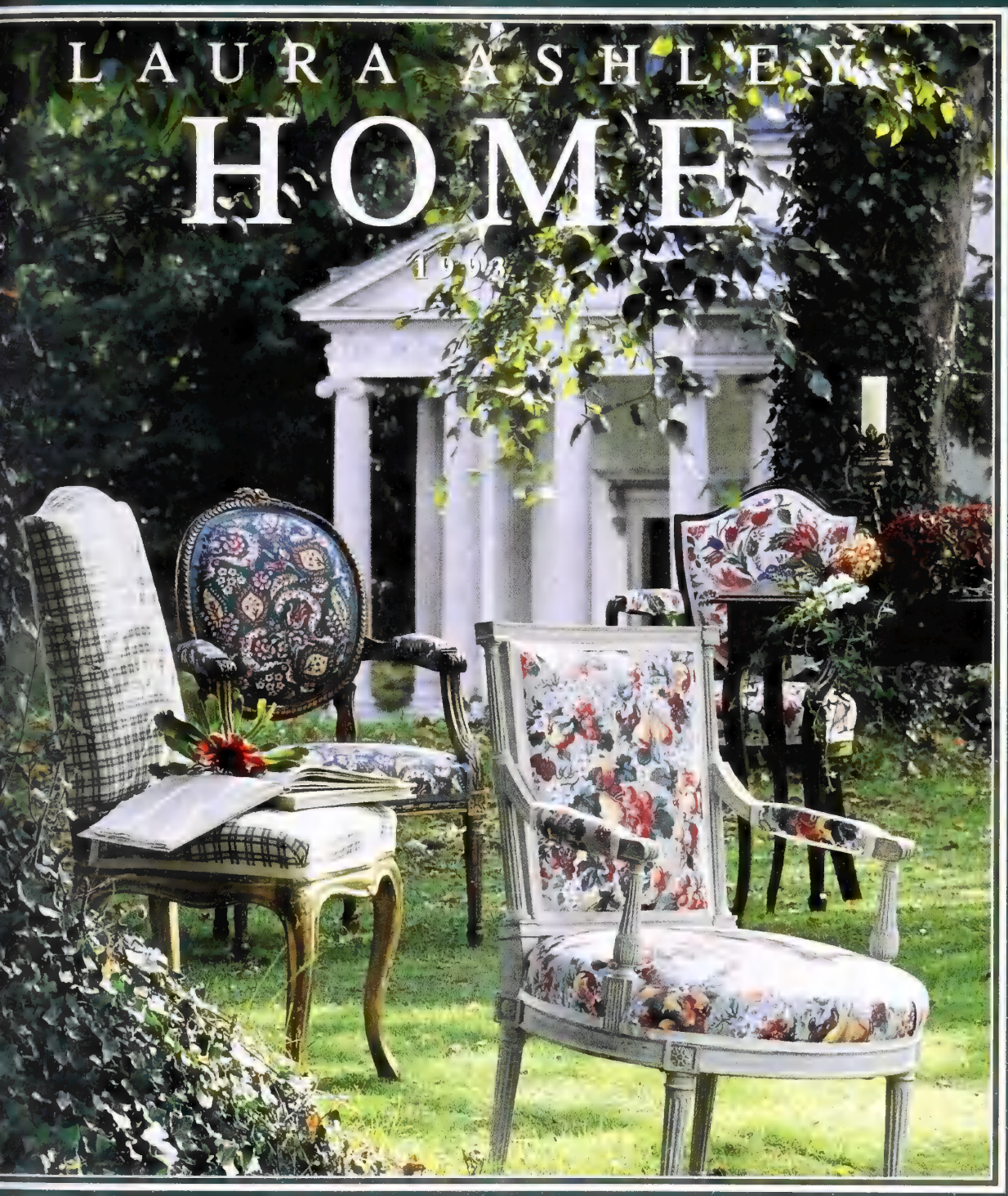
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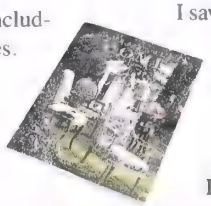
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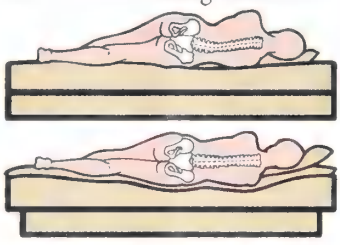


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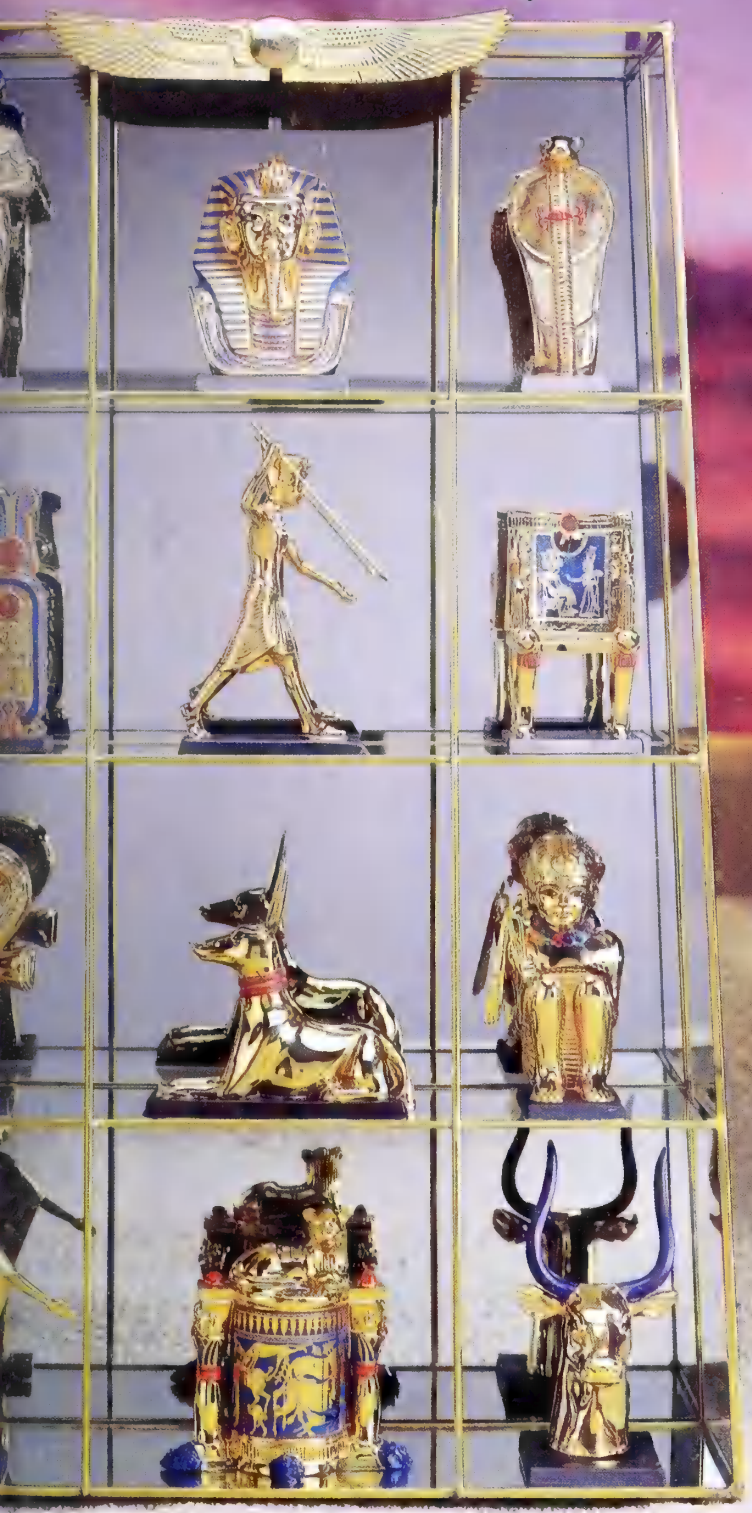
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Seen from the top of the hil the addition (LEFT, in foregro built in the 17th-century st appears to predate the 175 Warham Williams house (s side, BELOW). Details of the meticulous interior of t restored house (BOTTOM).



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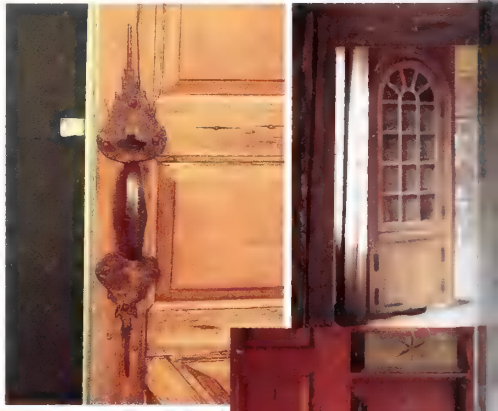
BY MARIA STIEGLITZ

Like many homeowners, Adele Fazzone fell in love with her house the first time she saw it. Unlike most homeowners, she was ten years old at the time. "I went bicycling into Northford, came down the hill and looked up at this beautiful house," she recalls. "I got off my bike and walked around the house; I just loved it."

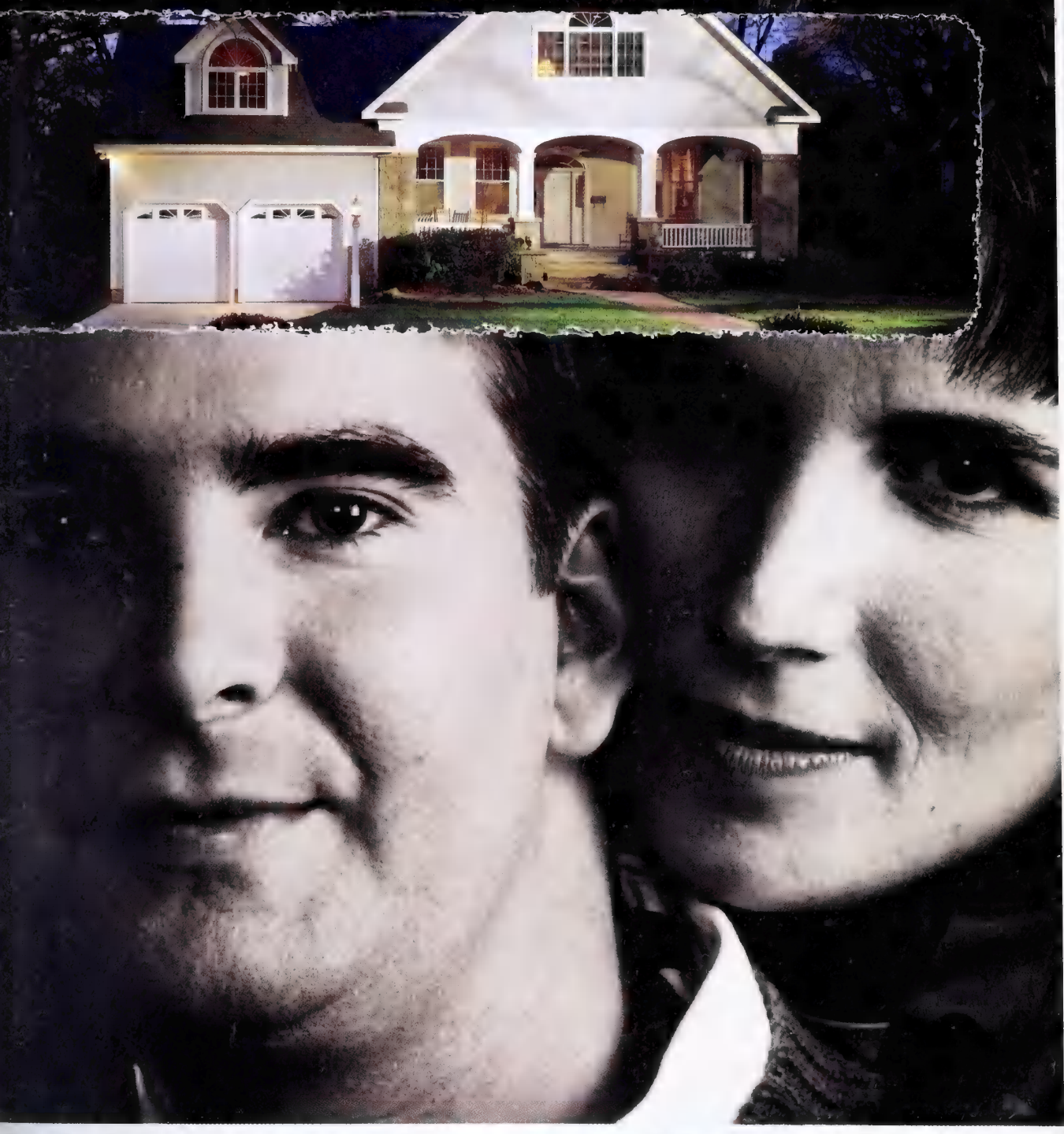
Even as a ten-year-old, Adele Fazzone had an eye for good lines. The 1750 Connecticut Colonial is considered one of the finest mid-18th-century houses in the country, and is often cited in architectural history books. Built for Warham Williams, a Yale-educated minister, the ten-room, timber-frame house has unusually graceful proportions and many superb features, including a Connecticut River Valley front entrance with tombstone doors and scrolled, broken-arch pediment and 12-over-12 hand-spun windowpanes.

Adele's fascination with the house stayed with her. She married a Yale medical school graduate, and together they taught themselves about architecture by visiting museums and historic houses. As they started a family, the couple began to collect Connecticut antiques, and they eventually restored a 1780 farmhouse in Wallingford. But whenever they drove through Northford and passed the Warham Williams house, Adele exclaimed, "Oh, that house!" One day in 1973, Adele learned that the property was for sale.

The house was originally surrounded by green fields, but by 9 it faced a busy street and had a fast restaurant on one side and a gr store on the other. The roof le foundation sills had rotted, inter







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The first step was dismantling the house so it could be moved to its new location. To ensure that every board, stone and latch would be restored to its original position, all the pieces were carefully coded

wall panels were missing and layers of paint covered every surface. "It still looked lovely," Adele recalls. "That helped." Fortunately, the oak frame was in excellent condition, and 80 percent of the tulipwood paneling had been preserved. The owner, a retired schoolteacher, insisted on selling the house to someone who would restore it. When the Fazzones told her they planned to return the house to its 1750 appearance, the schoolteacher agreed to let them buy it.

The Fazzones were true to their word. It took ten years to complete the restoration, and the couple and their eight children made many sacrifices along the way. Did they ever feel the need to take a vacation from the project? "Oh no," Adele says. "*This* was our vacation!"

Hiring fourth-generation carpenter William C. Norton for the job may have been the Fazzones' wisest restoration decision. Overflowing with confidence, energy and enthusiasm, Norton had recently founded The 18th Century Company in Durham, Connecticut, that moved, restored and reconstructed Colonial houses and barns. "Bill has the knowledge, insight and imagination to think the way a builder of that period would have thought," says Philip Fazzone, "which is very important because there are inevitably missing links in restoring an old house."



The Warham Williams house, now fully restored—from its central chimney to the fine and very rare Connecticut River Valley front door.

Actually, the Fazzones wanted to do much more than restore the 2,400-square-foot house, whose ten rooms include a buttery, a borning room and a keeping room. They also planned to build an addition to the house that would provide bathrooms, a living/dining room with a tiny kitchen and more bedrooms for their large family.

The first step was to find a site on which to relocate the house and build the addition. The couple wanted several acres with other historic houses and barns nearby. "We felt that it would be our permanent home, therefore we wanted a perfect site for the house," explains Adele. While t Fazzones looked for land, Norton and his crew (whi ranged from two to seven men, depending on the da work) dismantled the Warham Williams house. To ensu that every board, stone and latch would be restored to original position (the only place each clapboard would after nearly 250 years of being warped and weathered the harsh New England climate), they measured all t original angles and coded each piece.

The Fazzones discovered their dream site three-quart of the way up a rolling Connecticut hillside. Demoliti experts blasted away part of the hill to create a level surfa In the fall of 197 Norton and compa began reframing t house there.

Designing the ad ition was challen ing, says Norto "We didn't want t addition to infrin upon the Warha Williams house any way." In the e he and the Fazzo decided to build 1,200-square-fo 17th-century-st "one-over-one," us only historic mate als and hand too The new additio with each second-story chamber corresponding in size the room beneath it, would be attached to the two-st c. 1800 ell that stands at the rear of the main house.

Rafters, beams and architectural elements for the ho and the addition came from many sources, including h toric houses and barns slated for demolition, as well as de ers in antique building materials. To replace the miss tulipwood panels in the house, for example, Norton to pieces from the remains of a house with a similar inter To get the clapboards he wanted for the addition, Nor drove all the way to Kentucky and removed siding fro 19th-century barn the Fazzones had bought.

By 1980 the project was halfway completed: the addit was finished, the exterior and ell of the Warham Willia

was restored, but the interior had not been touched. Fazzones and their children, then age seven to teen, moved into the addition and ell. "For three I cooked all our meals in this tiny kitchen," said e, turning around in the closet-size room in the ion. The four boys bunked in the steep-gabled the girls slept in the second-floor bedroom, and the ts claimed the ell bedroom.

e Warham Williams interior was fully restored three half years later. Modern electrical, plumbing and heat-stems were cleverly hidden: Heating coils, for example, nbedded in the plaster ceilings. Insulation is concealed en the inner and outer attic roofboards (the inner s are an unusual decorative feature designed to cover ding shingle nails).

hting the house was tricky. The Fazzones electrified nade reproductions of 17th-century wall candle holders ut small portrait lights behind cabinet cornices. Never-

To replace the missing tulipwood panels the house, the carpenter took pieces from the emains of a house with a similar interior

s, the north and south parlors are still rather dark in the ngs. "So we light candles," says Philip with a shrug.

day, Sunday drivers often slow down at the sight of the did house. When Adele saw one couple take out their as, she invited them on an impromptu house tour. To a visitor, she pointed out the elegantly carved "broken" above the front door, the "feathered" or beveled edge s reminiscent of a tombstone, and the crisp cornices.

rnished with Connecticut antiques and reproductions, e rooms have wide floorboards, feather-edged wainscot-d stone fireplaces.

w that the Fazzones have done a museum-quality ation, they would like the house to eventually become a um. "We're very aware of how fortunate we are to have able to do this restoration the way we wanted to," says . "We feel that we're borrowing the house....it's ours we're living. However, it's a part of early American his-I'd like credit for the restoration because we, with Bill on, restored it. But I don't ever want to call it the ne house. It's definitely the Warham Williams house." ■

a Stieglitz, based in Sea Cliff, New York, frequently s about historic preservation.

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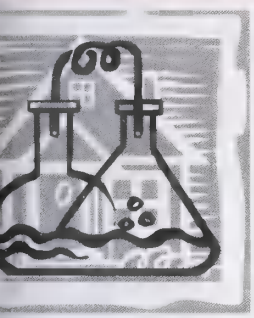
SPRING CLEANING

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othing marks the end of winter like a good spring cleaning. may not be the top-to-bottom ritual our grandmothers went rough, but even something as simple as throwing out a nter's worth of magazines or waxing the floors can give ur rooms—and you—a lift. If, however, you want to do ore, help is at hand. We interviewed home-care experts and und out how to conquer clutter, polish antiques and clean after your pets. The best advice we heard? Just get started

PRODUCED BY JANE MARGOLIES ILLUSTRATIONS BY BARTEK MALYSA

E SCIENCE OF HOUSEKEEPING



Most of us are creatures of habit: We stick to the same housekeeping routines and brand names that our mothers used, never stopping to wonder if there's a better way. But at the Good Housekeeping Institute, nothing is a given. In the magazine's high-tech laboratory, chemists, engi- s and home economists scrutinize cleaning products and ctices to determine what really works. Is a "new, roved" dusting spray better than the original formula? s an oven cleaner live up to its claims? If a product passes ter, it can advertise in *Good Housekeeping* magazine and he Good Housekeeping seal. "We also develop solutions leaning problems," notes Carolyn Forté, director of the ne Care Department, who cited a few:

TS IN CARPETS: To get rid of the dents made by furniture hold a fabric steamer or iron near the carpet so that only steam hits it. Fluff fibers with fingers until they stand up. eat if necessary, then vacuum.

K DRIPS ON LINENS: Harden wax with an ice cube pped in plastic, then scrape with a dull knife. If any wax penetrated fabric, place a towel over the area, touch the ted tip of an iron (on low setting) to the towel, right over wax, blotting it up as it melts.

LOWING LINOLEUM: To clean no-wax floors, mix ½ cup dered cleaner (like Spic & Span) with 1 cup ammonia ½ gallon cool water. Puddle on the floor in 3-foot-square sections and allow to penetrate for five minutes. Mop up the solution, then rinse thoroughly with clear water.

BAKED-ON OVEN GRIME: If an oven is not self-cleaning, place a dish of ammonia inside overnight. The next day, the grime will have softened and will be easier to wipe off.

DULL BATHROOM FIXTURES: Wipe chrome faucets with a tissue moistened with rubbing alcohol and they will sparkle.

MUSEUM-QUALITY CLEANING



To learn how to handle our most precious possessions, we turned to the Winterthur Museum near Wilmington, Delaware, where housekeepers treat the 89,000 objects in the collection according to strict instructions from a state-of-the-art conservation lab.

Every morning, Winterthur's cleaning teams spread out through the 180 period rooms, armed with feather-soft brushes, densely woven white-cotton cloths, soft yellow sheets impregnated with a special oil, six-foot sheepskin-tipped wands, water-filter vacuum cleaners (brand name Rainbow) that do not spit back a single particle they inhale, and old-fashioned yarn mops. The staff moves cautiously, methodically, wearing gloves to prevent fingerprints, nonbillowing clothing to avert tabletop havoc, and no belt buckles or dangling jewelry that can cause nicks. "It's just a typical day of housekeeping," says Esther Fisher, who has worked at Winterthur for twenty years.

She and her colleagues start by dusting with the brushes or white cloths (feather dusters are banished because they shed) all metal and ceramic objects, from crude 17th-century andirons to rose-pink soup bowls made for President Monroe. Dusting pressure varies from surface to surface; the lightest touch, for example, is needed on objects afflicted with old breaks liable to reopen or that are covered with decrepit paint. On wood objects, the staff uses the yellow sheets, leaving the faintest sheen; no more penetrating treatment is required.

Next, Winterthur's cleaners poke the sheepskin wands into cobweb-prone corners; run a dry mop covered with a yellow duster over wood floors and vacuum brick floors (brooms are forbidden because they cause scratches and send dust flying); and use the Rainbow vacuum on the most durable rugs and textiles. Then come dozens of occasional touch-ups such as microcrystalline-wax treatments that make black ironwo gleam. Conservators use non-ammonia polish on brass ha ware, and they apply calcium carbonate polish, an abrasive soft as baby powder, to silver, followed by clear-acrylic co ings that reduce polishing needs to, say, twice a century.

All the while, the workers watch for incipient crises. Cr zling in glass, for instance, a crustlike disease, can be co trolled by lowering humidity. Carpet beetles, which thrive dead flies, are fumigated in a chamber filled with carb dioxide. Sun damage to fabric is discouraged by frequent re in darkness and by ultraviolet-resistant window coatings.

And at any moment these routines could change, because Winterthur the search for the most reverential cleaning me ods never ends. "We try things, and if they don't work we something new," says Fisher, "just like you do at home."

—*Eve M. K*

THE ULTIMATE SPRING CLEANING



Cleaning, like cooking, is never really done—no sooner cooked than eaten; no sooner cleaned than dirtied. Day after day, the dust settles, hair wafts into corners, fingerprints turn up around doorknobs, crumbs under tables. Smears, grime, lint, webs, spores and mites clog, coat, choke, infuse, infect and soil our lives. What to do? Give the cleaning person another list of things to do? Do them ourselves? Or, like the rich and famous, have Jed Gaines and his Apartment Appearance crew fly in from Honolulu to perform cleaning magic?

For a sizable sum—condos run from $1,500 to $10,000 per cleaning; houses from $3,000 to $30,000—Gaines's crew of six or more will clean your house as it has never been cleaned before. His professional cleaners smile as they work, in their blue T-shirts, shorts and sneakers. They look, in fact, too good to be true.

But they aren't. Gaines's employees are trained to take things apart—the stove, the refrigerator, light fittings and air vents—to clean behind appliances, into the deepest corners, the electric coils and dark interiors. They wipe each light bulb, clean each blade of every fan. Every cupboard and closet is emptied, every surface—including walls and ceilings—vacuumed, or sprayed and wiped, or both. Windows are not just cleaned—the screens are taken off, hosed down, the tracks lubricated. Furniture is oiled, floors stripped and rewaxed. Tile and grout are scrubbed. Nothing is haphazard. A cloth is placed underneath buckets to absorb drips and prevent condensation rings on the floor. "Immaculate" is the way his clients describe his work. "Sparkling!" "Blinded by light!"

Gaines does not think the prices he charges are high when you consider the cost of weekly cleaning help. "You figure, after fifty-two weeks of shelling out $100 per week, you're spending around $6,000 a year," he says. "What have you got for it? A maid who's running a vacuum, dusting, going over a rim of a toilet. Your house is deteriorating."

Your house, Gaines says, is probably the biggest inve ment you have. It does not make sense to allow mold to in the paint, dust and grime to break down the fibers of the c pet and build up around the electrical wiring. Nor can he the point of allowing your health to suffer. Any numbe Gaines's clients claim that they do not fall ill as much as t used to since his team has been cleaning their residences r ularly (once or twice a year). And many claim to be happie

In one of the Malibu beach houses that Apartm Appearance services, foreman John Gregory is creamin Plexiglas frame in the guest bedroom upstairs. One wor polishes the faucets in the guest bathroom. Another is tak down the shower curtain in the master bathroom to scrub rail. Downstairs, three people work in the kitchen, wit radio tuned to a Japanese station. One has the oven door its hinges, revealing pockets of grime. Another empti kitchen drawer and lifts it off its tracks.

Cleaning this house—of modest size, in good condit with a minimum of clutter—will cost $9,000 and will t about three days. The prices are quoted for the job, not by hour, and take into account the condition of the residence, amount of clutter, the materials the residence is made of old linoleum floor with 45 layers of wax will cost more) the size. Even construction is a factor. Some architects designers, Gaines explains, plan and decorate houses with considering maintenance: a picture window, for instance, v no safe access; blinds and wallpaper that can only be va umed; flat paint instead of semigloss or satin finish.

Gaines's team travels with Electrolux canister vacuu small ladders, toolboxes and cleaning paraphernalia. He only one cleaning agent—a colloidal, biodegradable liqui gentle on the skin that rubber gloves are not necessary. It be used full strength (on ovens) or diluted for windows, v and counters. (A similar product, Simple Green, is avail in supermarkets and hardware stores.) For most of the cl ing, Gaines uses cotton diapers (never a sponge), large-b tled detail brushes, stainless-steel pads and specially desig tools. He is quick to point out that improper use of tools ruin a gilded faucet or a stainless-steel sink. His people says, never scratch or mar. They are professionals.

one wanted to spring clean one's house oneself, what ld Gaines suggest? He smiles indulgently. "It would take ıths," he says, "to do what we do." But, if you have ıths, and the determination, he suggests taking one room time, starting with the toughest, the kitchen. The first ., work only on the refrigerator and stove. Then move on ıe cupboards, always working from the top down, from the le out. Empty one shelf at a time, clean the inside, wipe things you have removed before putting them back. And a 30-gallon garbage bag handy for jettisoning clutter.

or the maintenance periods between his spring cleanings, Gaines has come up with an invention, The Clean System. It consists of a specially designed bucket to hold his cleaning fluid and tools, a booklet and even an educational hot line for support. Once he finds the right company to manufacture and market The Clean System, he is convinced it will revolutionize home care. "There is no doubt in my mind," he says, "that this will eventually be in half the homes in the U.S."

And even if it isn't, one can always just pick up the phone and call Jed Gaines and his magical crew in Hawaii at 808–946–8912. Again. And again. And again.

—Lynn Freed

NQUERING CLUTTER



The twenty-five wildly assorted New Yorkers gathered in this classroom are old and young, black and white, soigné and scruffy—but we are all wearing the same sheepish expression, and we are all afflicted with what our teacher, Daralee Schulman, delicately calls "a clutter problem."

ome of us haven't seen—let alone cleaned—a bare table or ıtertop in years. Some of us have come to think of our er as a living creature that we periodically beat back into ets and corners, only to have it creep forward the minute acks are turned and swallow our shoes.

/e're not alone. In the last three years, over 1,000 people taken Ms. Schulman's three-hour course, "Letting Go of ter," which is given through New York's Learning Annex; y have joined support groups for the terminally untidy; *The American Heritage Dictionary* is tracking the term ter buddy" for possible inclusion in its official lexicon. the fact that clutter is a sign of our thing-rich, space-poor s doesn't make it any easier to live with.

Is. Schulman, a retired teacher who has short, reddish , large glasses, an air of dogged optimism, a degree in s counseling and, as we later discover, a working knowl- of every self-help trick in the book, is here to take us from all that. Or vice versa. After a brief twelve-step ıent, in which she admits to being "a recovering clutter- Ms. Schulman swings into schoolmarm mode.

The clutter issue is organizational," she says, writing ANIZATIONAL on the blackboard in capitals, "or emotion- -EMOTIONAL—"or both. Clutterers live in the future"— URE, the chalk squeaks. "They say, 'What if I need this eday?' Clutterers also live in the PAST. They are nostalgic. y keep everything. Clutterers may have grown up in CLUT- ED HOUSEHOLDS," Ms. Schulman presses on, the black- d filling up, the class writing down the key words. "They be rebelling against NEAT PARENTS. Or they may be RESSED. They come home, watch TV, and the piles grow."

/e nod. Most of us would go with all of the above.

Now," she says briskly. "The four A's to clutter control." they go on the blackboard: 1. AWARENESS. "Be aware of problem," she explains. 2. ANGER—to energize you. "Personally," says a man in the front row, "I'm not angry. It's my wife who's angry." 3. AGREEMENT. "You agree to continue the process no matter what." And 4. ACTION.

The action Ms. Schulman has in mind for us is to spend between fifteen minutes and two hours a day (beyond that lies burnout) chipping away at our clutter. We should start with a small area, like the left side of the coffee table. Keep a diary: "Tuesday. Worked 9 P.M. to 9:30 P.M. Cleared off left side of coffee table." Make a daily to-do list, assigning priorities and estimating how long each task will take.

What to keep, what to pitch? The trick is to answer that question with a barrage of others. Do I need this thing? Where am I going to put it? And (a quick nod to cognitive therapy here) what's the worst that can happen if I toss it? How much time, energy and money would it take to replace? "Think of something that's part of your past, but not part of your future, that you can let go of," she urges us. "Broken electronic equipment that I'm never going to get fixed," says a woman in the back row. "The boxes I'm saving in case I ever move again," says someone else. Everyone has an albatross.

There's a break, during which we're encouraged to recruit a "support person," and a few of us shyly exchange phone numbers. Then we talk about organization. Ms. Schulman is a fan of loose-leaf notebooks, desktop files, colored folders (green for money matters, red for do-it-now), and for things that have us stymied, an indecision box. Several people say their whole apartment is an indecision box. "You must decide by the end of the week," she says sternly.

About procrastination: Ms. Schulman points out that it's caused by anxiety, but also causes anxiety. So we do a relaxation exercise. We try not to giggle as she turns out the lights. She tells us to relax each part of our body and to visualize our abode in three years, stunningly neat. "How does it feel?" she asks. We feel validated. We feel empowered. We feel—if I may speak for the class—a surge of hope pulling against a faint undertow of self-knowledge.

So now we have to Go Public and Make a Commitment. A vegetarian in the second row vows to divest herself of all recipes involving meat. I decide I don't need every back issue of every magazine I ever wrote for. And that, I think, is the best thing I've gotten from the class. Permission to pitch. Liberation from things. Free at last. If it lasts. Ms. Schulman beams at us, the homeroom teacher who always knew we could straighten up if we tried. "Good luck," she says.

—Amanda Lovell

Pet peeves



My dog Delia may be "man's best friend," but she's really got it in for my living room sofa. A short-haired pointer long on shedding, she coats the upholstery—not to mention the floors and area rug—with her bristly brown hairs. Then there's the drinking water she dribbles across the kitchen floor and the smudges her wet nose leaves on the windows.

As much as we love them, the fact is that pets can make a mess. But every housekeeping expert and animal owner has a favorite cleanup trick or two. Whether it's dog hair or cat box odor, pet peeves don't have to leave your house looking—and smelling—like a zoo.

Hair Today, Gone Tomorrow

"If you have a black Labrador and a white couch, you've got problems," allows Don Aslett, a cleaning expert and author of the book *Pet Clean-Up Made Easy*. But for those whose pet-fur woes aren't quite so stark, a good vacuum with a beater bar/brush can whisk up everything from dog and cat hair to the feathers, seeds and waste flying out of Tweety's cage. Aslett also recommends running a "pet rake" across furniture, rugs and curtains; the stiff nylon bristles lift up fur in a flash.

And get to the root of the problem with frequent grooming. Advises New York feline-boutique proprietor Alison Steele: "Brush the hair out before it hits the floor."

Of course you can dispense with the hair-raising matter altogether with no-shed breeds such as the Wheaton terrier. But then again when it comes to pets, hair isn't the only housekeeping bugaboo. Unlike her fairy-dust sprinkling namesake, Tinkerbell the parakeet molts feathers as she flutters around Lauri Ward's Manhattan apartment. "It's the Dustbuster to the rescue," says interior designer Ward of Use-What-You-Have Interiors, who uses a damp paper towel to wipe away waste from Tinkerbell's landing places.

Out, Damned Spot

The key to spot and odor removal is early detection. "You need to get it out immediately," says Mary Warfield, who runs The White Gloves Touch, a maid service in Nashville. "If that pet stain ever gets into the carpet pad, the pad will have to be removed to get the smell out of the house."

If Fifi has an accident at Chicago's posh Four Seasons Hotel, where guests' pets are welcome, housekeepers shampoo the entire carpet, purify the air with a filtering device, vacuum, sprinkle carpet freshener and vacuum again.

Most pet owners, however, needn't go to such extremes. First, directs Aslett, sop up the dampness with cotton or paper towels. Then apply diluted liquid dish or hand soap (a half a squirt to a half-gallon of water) or all-purpose cleanser such as 409 or Soilmaster to the spot. (Don't use ammonia or a product containing ammonia, which gives off a urinelike scent that will invite another mishap.) Press a cotton terry towel onto the area to blot. Lightly spray the site with well-diluted vinegar (about a quarter cup per half gallon of water) to neutralize the pH. Cover the spot with a dry towel, and place a book on top of it. After about ten hours, says t Idaho-based Mr. Clean, "You'll see more residue all wick up into the towel." Finally, fluff up the carpet and—voilà the soiled area looks as good as new.

Litter Bugs

"Your beautiful house needn't smell like a cat box," ins Alison Steele. A good-sized plastic litter pan is essent Selecting a small one that can be hidden away in the ba room between tub and toilet "may be great for the dec observes Steele, "but it's not great for a cat." If the house feline population is large, provide more than one pan.

And remember, dirty litter boxes are not the cat's meow, keep the tray clean. Steele favors the new scoopable lit brands, which turn wet spots into solid balls that are ea scooped out and thrown away. Or, for the truly perfect so tion, Aslett notes: "Cats can learn to use the toilet."

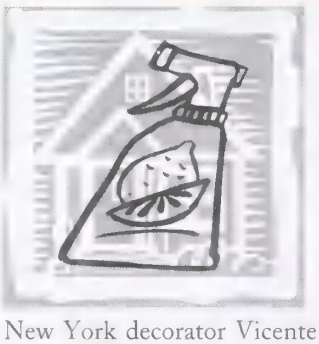
Good Eating Habits

Even if Mittens licks her bowl clean, advises Aslett, scrul out; unwashed dishes can attract insects and become a bre ing ground for bacteria. To minimize spills, use heavy bowls that are not easily tipped, and place them on a mat quick flick of a towel will wipe up slobbered water. Or, "petiquette" lessons. After her terrier drinks, says Lauri W "she comes to me to have her mouth wiped."

In the end, even a pig need not turn your house into a ("They're generally extremely clean," insists Marden Mul breeder of pet pot-bellied pigs in Norco, California.) I keeping house and pets requires persistence and elbow gre Cleanup, cautions Warfield, "is a constant thing." And a g pet-training manual can be as valuable as a powerful vacu deodorizers and cleansers. You won't be able to teach Fid wash windows, but he can learn to wipe his muddy p before coming indoors.

—Lauren Pi

Keeping whites bright



Some of us can't resis dreamy, all-white room, e though we know white is h to keep clean. But there some tricks that will he Every time you vacuum y floors, vacuum your sofas well. It really helps, especi if the upholstery has b coated with a fabric protec New York decorator Vicente Wolf has slipcovers made of white canvas because they can be tossed into the wash machine with bleach. Between cleanings, Wolf douses st with club soda; for sticky messes he uses Goo Gone, a r ural citrus cleanser available at hardware stores. While m people hire professional cleaners to keep white carp white, one woman takes matters into her own hands. W a guest spilled red wine on her white carpet, she simply out the spot with an X-Acto blade, and replaced it wit pristine patch, kept in supply.

—Deborah Ma





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Continued from page 106

traditional house handsomely craf from warm-colored woods.

But inside the front door, wh walls, a light maple floor and a la abstract painting announce that this contemporary house. Guests have ye experience the wide-open view from long rear facade, catching just a glim of it through two narrow wall openi that flank a chimney. Demetria explains, "When you enter a house need a little time to be received b before you become aware of any door drama." The little preview f the entry hall, however, is enough lure people to the wall of south w dows in the double-height living ro beyond, where the house opens t wonderful panorama.

To provide intimacy, scale and fo ground for distant views, Demetria molded the southern facade so that exterior's wood finishes and care detailing could be seen through som the windows. The project manag Robert Marrapodi, attributes the s cess of the detailing to frequent me ings at the site, when elements w fine-tuned with the carpenters.

The loftlike living room is the cor the house, leading at one side to h dining room and kitchen wing and the other to the study and master su These rooms interflow, but each is gi en its own character by changes in s ceiling height and axis.

All three guest rooms and baths upstairs. A balcony above the livi room serves as both a library and a p sageway between two of the gu suites. A third, very private guest s is reached by its own staircase from kitchen wing.

How perfect has it turned out to "Recently there were four kids un eight years old here for the weeke and we didn't hear a thing," reports woman of the house. "We look forw to getting back here all week long," husband adds, "and not a weekend g by that we don't say that this is most beautiful house in the world."

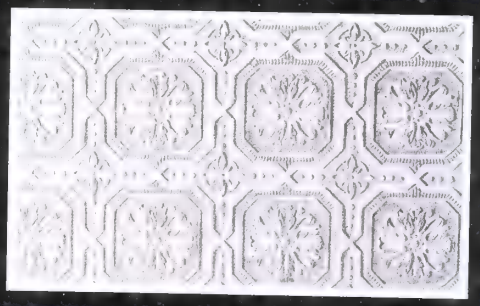
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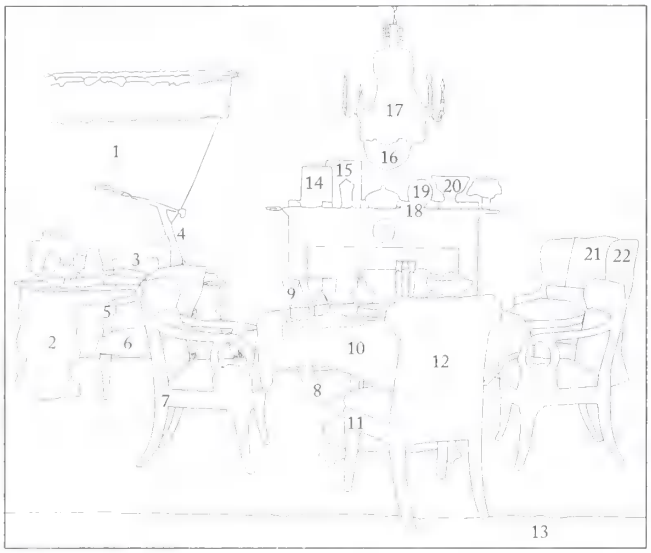
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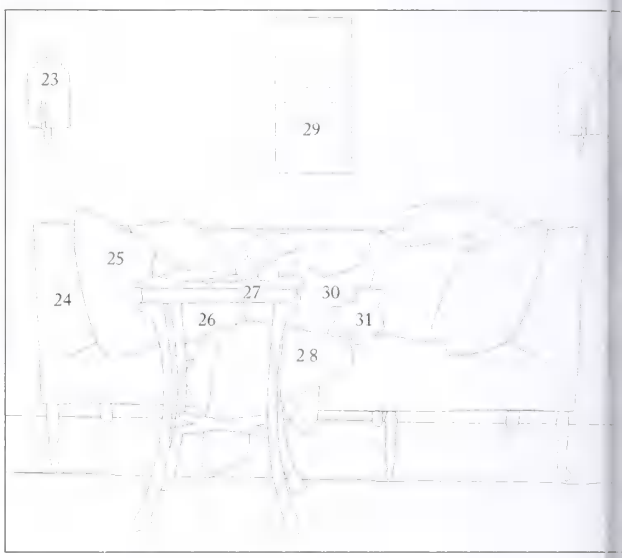
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MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFI

are available in retail stores. These items are numbered in the drawings below. For further information about the compa e and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; t extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except h days). Ask about as many items as you wish—there is no charge for this call. Information about merchandise featured in issue is available to July 1, 1993. All prices are approximate suggested retail.





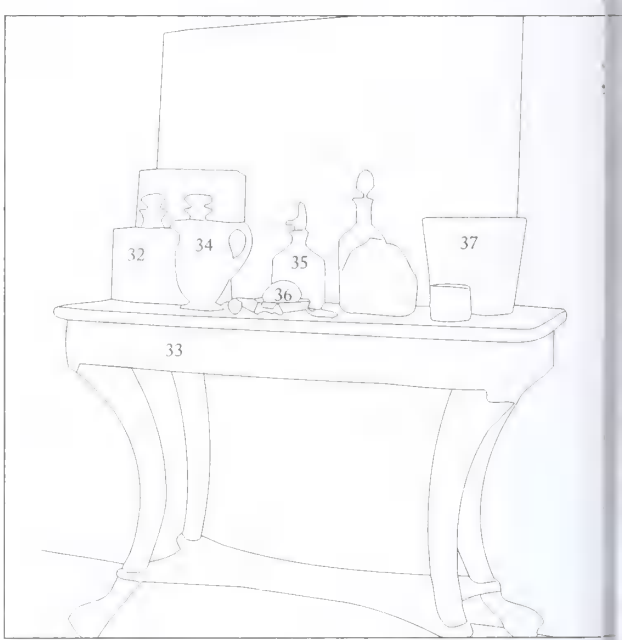
FROM RUSSIA, WITH LOVE

Pages 88 and 89

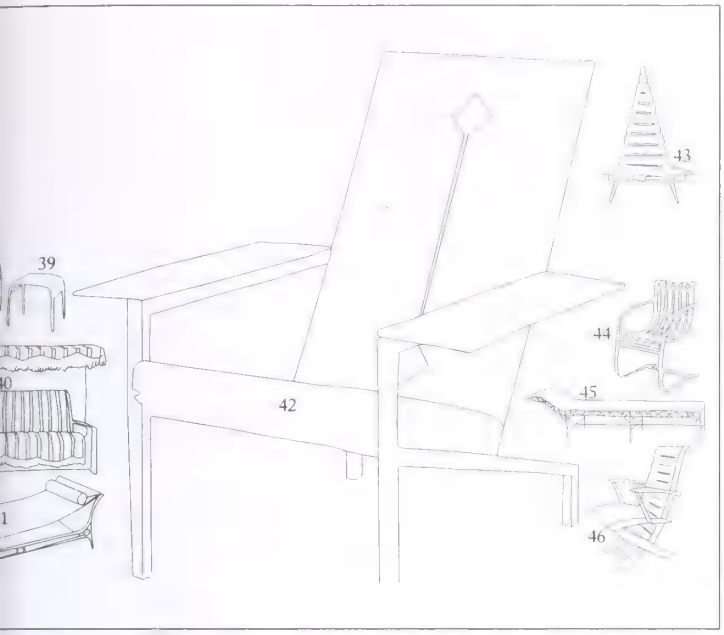
1. Fabric, Decorator's Walk (per yd.)—$15
2. Desk, Baker Furniture—$9,875
3. Box, Macy's Corner Shop Antique Galleries—$775
4. Tizio lamp, Museum of Modern Art—$295
5. Armchair, Baker Furniture—$2,489
6. Fabric, Hamilton Adams Linen (per yd.)—$22
7. Armchair, Baker Furniture—$2,565
8. Dining room table, Baker Furniture—$13,750
9. Wineglass, Waterford (ea.)—$35
10. Tablecloth, Trouvaille Français—$200
11. Side chair, Baker Furniture—$2,189
12. Fabric, Cowtan & Tout (per yd.)—$116
13. Runner, Thos. K. Woodard (per ft.)—$13
14. Painting, Judy Cormier Prints—$700
15. Painting, Judy Cormier Prints—$600
16. Mirror, John Rosselli International—$750
17. Chandelier, John Rosselli International—$3,000
18. Connoisseur cup, Royal Worcester (ea.)—$65
19. Plate, Charlotte Moss—$250
20. Tureen, Royal Copenhagen—$335
21. Wing chair, Baker Furniture—$1,693
22. Fabric, Clarence House (per yd.)—$60

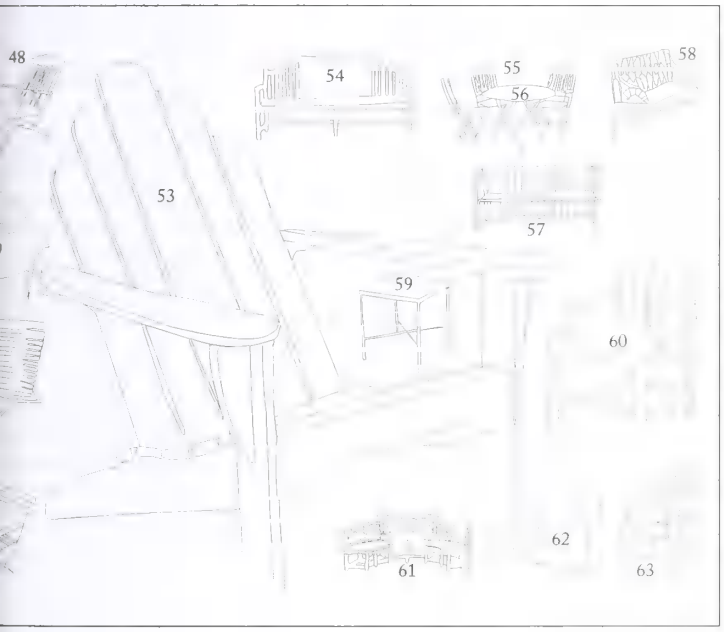
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23. Sconce, Royal Sweden (ea.)—$425
24. Sofa, Ann-Morris Antiques—$6,500
25. Marseille pillow, John Rosselli International (pr.)—$590
26. Fabric, Grey Watkins (per yd.)—$66
27. Stand, Baker Furniture—$5,875



28. Quilt, ABC Carpet & Home—$175
29. Print, Macy's Corner Shop Antique Galleries (ea.)—$2
30. Pillow, ABC Carpet & Home—$95
31. Bear, North American Bear Co.—$27
32. Decanters and tea caddy, Macy's Corner Shop Antique Galleries—$1,300
33. Center table, Baker Furniture—$5,875
34. Pitcher, Bisazza Italia Renato Bisazza—$187
35. Decanter, Avventura—$250
36. Bottle opener, Tiffany & Co.—$145
37. Vase, John Rosselli International—$750





FURNISHING THE OUTDOORS

Pages 110 and 111

38. Perception chair, Tropitone Furniture—$543
39. Perception ottoman, Tropitone Furniture—$309
40. Lindos glider, JANUS et CIE—$4,968
41. Lounge chair, Brown Jordan—$1,699
42. Rietveld chair, Howard Romero Design Studio—$500
43. Cascade chair, James Mandle—$200
44. Spring chair, Garden Source—$145
45. Chaise longue, ABC Carpet & Home—$895
46. Kemi armchair, JANUS et CIE—$1,550

Pages 112 and 113

47. Erken attaching footstool, IKEA—$40
48. Erken deck chair, IKEA—$98
49. Wide-bodied chair, KGA—$8,015
50. Forepointe love seat, Automatic Inc.—$3,250
51. Bistro chair, ABC Carpet & Home—$75
52. Bistro table, ABC Carpet & Home—$195
53. Adirondack chair, Sloan Designs—$250
54. Josef Hoffmann Oberswaltersdorf bench, ICF—$3,600
55. Ascot suite folding chair, Barlow Tyrie—$526
56. Ascot suite folding table, Barlow Tyrie—$593
57. Rain Bench, Munder-Skiles—$1,475
58. Gothic bench, Barlow Tyrie—$1,318
59. Mosaic table, W.M. Green & Company—$210
60. Dining chair, The McGuire Furniture Company—$1,271
61. Bolingbroke Proposal Seat, Munder-Skiles—$3,400
62. Swag cement chair, Elements by Grapevine—$1,063
63. Take-A-Part Chippendale Chair, Maloney-Davidson—$225

out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the issue is available to July 1, 1993. Please allow 30 days for processing. This House Beautiful reader service is free.

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38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
56	57	58	59	60	61	62	63									

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for page 80.

20 STYLE BEAT **Black table fan** by Cini, 13", $169; 19", $199—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Katibo collection** by Designers Guild, **Boula** shown on chair, #F33502; on pillow, #F33503, 90% cotton, 10% poly/acrylic; **Mancala,** folded over chair back, #F33604, 100% cotton, 54" w., 13" rpt.—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Côte D'Azur sheets** by Collier Campbell for Utica, 100% cotton, 200 thread count, comforter in queen, $182; queen flat and fitted sheets, $43/ea.; boudoir and neckroll pillows, $25/ea.; standard pillowcases, $26; standard shams, $40/ea.; dust ruffle in queen, $70—WestPoint Pepperell Inc. (M); 800-533-8229. **Stelton party flatware,** $9.75—Museum of Modern Art Design Store (R), 44 W. 53 St., New York 10019; 212-708-9888; Ad Hoc Softwares, see address above. For other stores: Stelton USA (M), 225 Fifth Ave., New York 10010; 212-683-5099. **Water carrier,** #71492, shown in black, $40—Museum of Modern Art Design Store, see address above. **Hand-woven hammock,** #92034, 100% cotton, 44" w. x 88" l., $170—Plummer-McCutcheon (MO); 800-321-1484. **Howda Seat,** #2204, $40—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941; 800-776-3336. *Birdhousing* by Peri Wolfman and Charles Gold, Clarkson Potter Publishers, $22.50. **Blue glass tray,** 11" x 20", $130—New Glass (R), 345 W. Broadway, New York 10013; 212-431-0050.

Page 22: **Citronella candles** in old French terra-cotta pots, approx. 5" h. x 5½" w., $22.50/ea.—Devonshire (R), 6 North Madison St., Middleburg, VA 22117; for stores: 703-687-5990. **Picnic hampers** from Santa Ana, Mexico: yellow, 10" h. x 13½" w., $55; blue, 16" h. x 13" w., $100; green, 10½" h. x 20½" l., $60; pink, 15" h. x 22½" w., $130—Sabado Bazaar (R), 54 Greene St., New York 10013; 212-941-6152. **Primary place mats,** #1928, vinyl, $22/set of 6; **paper dinner napkins,** $6.50/set of 20; **cocktail napkins,** $8.50/set of 50—Museum of Modern Art Design store, see address above. **India Street Floral place mat,** 14" x 20", $19; **Melissa napkin,** 20" square, $13—Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Flyswatters** by Handkraft of South Texas, $7/ea.—Cooper Hewitt Museum Gift Shop (R), 2 E. 91 St., New York 10128; 212-860-6931. **Out of a Flower sorbets**—for stores: Out of a Flower, Inc. (M,MO), 703 McKinney Ave., Ste. 202, Dallas, TX 75202; 800-743-4696. **Bright bordered cotton rugs,** from Spain, in four sizes: 2'6" x 3'6", $69; 5' x 6'6", $199; 5'6" x 8", $279; 6' x 9', $349—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Tulipa plate** by Ulrica Hydman-Vallien, 7½" w., $27—Kosta Boda Crystal (M), 140 Bradford Dr., Berlin, NJ 08009; 609-768-5400.

Page 26: **Ciao table** by Gary Hutton, 22½" h. x 18"d., in bronze finish, $2,360—through Gary Hutton Design (T), 2100 Bryant St., San Francisco, CA 94110; 415-282-4787; Profiles (T), 200 Lexington Ave., Ste. 1211, New York 10016; 212-689-6903. *Rooms With a View: Two Decades of Outstanding American Interior Design From the Kips Bay Decorator Show Houses,* published by PBC International, Inc., $45—for mail order: 800-ALL-BOOK. *Harmony in Blue and Gold: The Peacock Room* by James McNeill Whistler, reopening May 9—Freer Gallery of Art, Washington, DC 20560; 202-357-2104. **Potted wheat grass,** ¼ lb. bag, $3.25; **Whimsical flatware and napkin** by Eric Cogswell, rusted steel (decorative), flatware, 4-pc. place setting to order, $120 with napkin—Brambles (R), 1117B Lincoln Ave., Calistoga, CA 94515; 707-942-0686. **MC2 Keychains,** square, $42; rectangle, $47; ball, $38—through Fritts (R), 145 Spring St., New York 10012; 212-219-1064; Fred Segal (R), 500 Broadway, Santa Monica, CA 90401; 213-394-1271; Ultimo (R), 114 East Oak St., Chicago, IL 60611; 312-787-0906. For other stores: Inatome International, Inc. (T), 209 W. 38 St., Ste. 604, New York 10018; 212-398-9322. **Spiral bed** by Eric Powell, steel, rusted and sealed patina, each bed handmade single, $4,600; full, $4,900; queen, $5,200; king, $5,500 (w/o shipping)—Eric Powell (M), 147 Vickburg St., San Francisco, CA 94114; 415-822-1876. **Matelasse ivory bedcover,** queen size, $340; **shams,** standard, $180/pr.; European, $220/pr.—Pullman & Co. (R), 108 Throckmorton Ave., Mill Valley, CA 94941; 415-383-0847. **Donald Kaufman custom blended paints,** $39.95-$59.95; **Color Concentrate** in 30 colors, $20 to $30; **color sample sets,** $19.95—to order: 201-568-2226.

32 STYLE FOR A SMALL PLANET **Satinwood Raj chaise,** 18th c., hand-carved, $5,500; **decorative pillows,** down-filled, designed from vintage Japanese indigo-dyed fabric mixed with vintage French mattress tickings and checks, 22" x 22", $285; **Corail des Jardins sterling silver flatware** designed by Robert le Heros exclusively for Takashimaya: soup spoon, $98; teaspoon, $95; demitasse spoon, $75; **Kiyomizu-style black teapot with gold dots,** hand-thrown, ceramic, made by Yoshitaka Araki, based in Kyoto; **baby oak-leaf pin** by John Iverson, 22K gold plate, $250; **antique Victorian tea scoop,** English, sterling silver, from a collection, $195-$300; **Carp motif table cover** by Sicle, hand embroidered silk, 140 cm. square, $1,895 —Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100.

46 THE BRICK WEAVER Margaret Kerr; 516-324-3706.

48 JEAN-MICHEL FRANK **Furniture**—DeLorenzo Gallery (R), 958 Madison Ave., New York, 10021; 212-249-7575; Pucci International (R), 44 W. 18 St., New York 10011; 212-633-0452; Mattaliano (T, Ste. 305, 205 W. Wacker Dr., Chicago, IL 60606; 312-853-0222.

62 MOUNTAIN GREENERY *Pages 62 to 71.* **Cast-iron finial; majolica plates; bowl**—W.M. Twigs, c/o Blowing Rock Antiques (R), PO Box 963, Blowing Rock, NC 28605; 704-295-4950. *Living room:* **Curtain** fabric, #599-78, gr. 12—Hickory Chair Co. (M), PO Box 2147, Hickory NC 28603; 704-328-1801. Sofa—owner's collection. **Upholstery fabric** on sofa and chairs, similar, Multi Greens, #T41935—Decorators Walk (T), 979 Third Av York 10022; 212-319-7100. **Decorative wall treatment,** by Robert Banner—Classic F and Design (R), 1022 Toulouse St., #BC-21, New Orleans, LA 70112; 504-523 **Ottoman,** #5007-89; slipper chair, #5021-14 by Mark Hampton; **fabric,** not available; **Anne-style mirror,** #701-02—Hickory Chair, see address above. **Turned wood urns w** baskets; **majolica plates; turned wood candlesticks; footed urn**—W.M. Twigs, c/o Blowing Rock Antiques, see address above. *"Twig" room:* **Twig work** by Nona Noblitt—Dadd (R), PO Box 71, Sugar Grove, NC 28679. **Pine Ladderback chair,** #4735, from the A Digest Collection by Hickory Chair Co., see address above. **Gothic chair,** custom mad **brackets; dining table** of laurel wood by William Merrill—W.M. Twigs, c/o Blowing Antiques, see address above. **Iron roof finials**—W.M. Twigs, c/o Blowing Rock Antiq address above. **Decorative painting** on ceiling by Robert Banner—Classic Finishes and see address above. **Wood leaf bowl** —W.M. Twigs, c/o Blowing Rock Antiques, see above. **Wallpaper** in dining room, Oakleaf, #850G-44WA, by Cole & Son of Lo Carlton V (T), 979 Third Ave., New York 10022; 212-355-4522. *Kitchen:* **Glazed and walls** by Robert Banner—Classic Finishes & Design, see address above. **Oven**—Wh Corporation (M), 2000 M63, Benton Harbor, MI 49022; 616-923-5000. **Micr** Carousel by Sharp—Sharp Electronics (M), Sharp Plaza, Mahwah, NJ 06430; 201-529 *Front entry:* **Wallpaper,** William Morris designs, Willow Bough Minor, #WR 72 Sanderson (T), 979 Third Ave., New York 10022; 212-319-7220. **Table cover fabric,** # gr.35—Hickory Chair Co., see address above. **Tramp Art boxes; mirror; picture fr** W.M. Twigs, c/o Blowing Rock Antiques, see address above. **Painted and stenciled** Robert Banner—Classic Finishes & Design, see address above. **Directoire bench,** #5014 Mark Hampton— Hickory Chair Co, see address above. **Fabric,** Windemire Leaves, # Cowtan & Tout, see address above. **American Empire secretary**—owner's collection. *G room:* **Wing chair,** not available; **pillow fabric,** #785-99—Hickory Chair Co., see addres **Sheets**—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, Ne 10036; 212-642-8700. *Master bedroom:* **Woven paisley fabric,** #592-58, gr. 60; **tickin fabric,** #169-46, gr. 14; **mahogany bench** by Mark Hampton—Hickory Chair Co., see above. *Front porch:* **Fabric on table,** #199-74, gr. 35: **dining chair fabric,** #979-74, gr. **dining chair,** #6901; **wire settee** without pad, #6905; **three-tier plant stand,** #6911-60, f European Country Collection by Mark Hampton—Hickory Chair Co., see address **Cast-iron urns**—owner's collection.

72 YOUNG AGAIN *Pages 72 to 79:* **Designers:** Holden & Dupuy, 1101 First S Orleans, LA 70130; 504-524-6327. **Desk,** antique Louisiana farm table; **two chairs, fabric,** natural canvas; **painting** of man's head by Robert Gordy—Arthur Roger, 432 J New Orleans, LA 70130; 504-522-1999. **Antique cherub wood carving**—HBS Antiq 43 Magazine St., New Orleans, LA 70115; 504-891-7763. *Living room:* **Club chair** Scalamandré, 950 Third Ave., New York 10022; 212-980-3888. **Fringe**—Brunschwig 979 Third Ave., New York 10022; 212-838-7878. **Sofa,** Kisabeth; **upholstery fabric**— Calvin, 290 Division St., San Francisco, CA 94103; 415-863-1944. **Pillows**—Angele P 5114 Pitt St., New Orleans, LA 70115; 504-895-2383. *Dining room:* **Tablecloth,** Cel strip, raspberry and cream, 53" w., #39835.01—Brunschwig & Fils, see address above. **Chairs,** antique. **Upholstered fabric,** Bacco—Holden & Dupuy, see address above.

80 THE HAPPY BLUES *Pages 80 to 87.* **Blue spongeware pitchers,** late 19th c.; **stripe** vintage blue and white ticking—owner's collection. **Polo Sofas,** roughout suede, also c Polo Ottoman—The Ralph Lauren Home Collection (M); for stores: 212-642-8700. **quill moccasins; horse,** painted windmill weight—owner's collection. **Market umbrella; wicker; vintage spongeware**—owner's collection. **All linens, tablecloths, napkins; tra** Ralph Lauren Home Collection, see above. **Old wicker rockers,** local antiques stores markets. *Den:* **Old tricycle; bottles; bank; bootjacks**—owner's collection. *Living room:* **vane** by Howard, late 19th c., zinc and copper; **gameboards; painted bench; wool and fla throw; star windmill weight; red bull windmill weight,** late 19th c.; **Canadian sawbuck** owner's collection. **Chair; vintage sled,** South Paris, Maine, c. 1860—owner's collection *room:* **18th-c. Welsh dresser; spongeware plates; old Welsh wedding band candlestick; antique red stool**—owner's collection. *Bedroom:* **Teddy bear; baskets; Persian rugs; beds**—owner's collection. **Blankets; sheets,** Classic Stripes Collection; **bedspread**—Th Lauren Home Collection, see address above. **Gardener**—Margaret Burnett; 203-542-60

88 FROM RUSSIA, WITH LOVE *Pages 88 to 91:* **Center table,** #5129, 56" d., 29¾" marble top with mahogany solids, $13,750; **armchair,** #5115 24¼" h., 25" d., 38" h. burl veneer, maple solids, $2,565; **side chairs,** #5114, 38" h., 20½" w., 24" d., map veneer, maple solids, $2,189, Russian reproductions, Stately Homes Collection Furniture (M), 1661 Monroe Ave., Grand Rapids, MI 49505; 616-361-7321. **Langham Check,** dark red, #EO901-04—Cowtan & Tout (T), 979 Third Ave., N 10022; 212-753-4488. **Stand** (seen as tea table), #5128, 20½" h., 17" w., 30¼" d. burl veneer, maple solids, $2,565; **desk,** #5186, 30¾" h., 42¼" w., 29" d., mappa bur maple solids, leather top, $9,875; **chair,** #5116, 37"h., 23" w., 23¾" d., mahogany mahogany solids, $2,489; all Russian reproductions, Stately Homes Collection Furniture, see address above. **Fabric,** Oyster, #1104, Belgian, 100% linen, 5 Hamilton Adams Linen (M), PO Box 2489, Secaucus, NJ 07096; 201-866-3250 Greek key, #148/40468, $16/yd.—M & J Trimming, from the Decorator Collect 1014 Ave. of the Americas, New York 10018; 212-391-8731. **Wing chair,** # ½" inside w., 33" outside w., 20½" inside d., 33" outside d., 46" h., 26" arm h., 19½ with nail or self-trim, $1,693 (COM)—Baker Furniture, see address above. **Fa Cuisiniere,** #32972-10, Gris 51" w., 100% cotton—Clarence House (T), 979 Thi New York 10021; 212-752-2890. **Pillow fabric** (on wing chair), made from dish $1.50/ea.—Broadway Panhandler (R), 520 Broadway, New York 10012; 212-96

n fabric, #HC91025, Organdy White, 58½" w., $14.25/yd.—Decorator's Walk (T), nird Ave., New York 10022; 212–355–5300. **Red ribbon,** red acetate grosgrain, 1½" 0/50-yd. roll—Hyman Hendler & Sons (R), 67 W. 38 St., New York 10018; 40–8393. **Tiebacks,** $20/ea.—ABC Carpet & Home (R), 888 Broadway, New York 212–473–3000. **Decorative painting**—The Painted Decoration Studio, 344 W. 38 ew York 10018; 212–967–1533. **Victorian reverse portrait watercolor, $600; flower** g by John Husle, oil, $700—Judy Cormier Prints, 16 E. 73 St., New York 10021; 39–6936. **Covered jar, #4516A, $450; openwork compote, #8690A, $295; convex** , #4662A, $750; **glass compote,** $900; **Russian crystal chandelier** with brass fixture, A, $3,000—John Rosselli International Corp., Antiques and Decorations (T), 523 St., New York 10021; 212–772–2137. **White tureen, #1132181, $335; white Half-**inner plates, #1128624, ½" ea., $30/ea.—Royal Copenhagen (R,M), 27 Holland White Plains, New York 10603; 914–428–8222. **Silverware,** Cardinal, #98, tea- $40; table fork, $65; table knife, $85; dessert spoon, $50; salad fork, $50—Puiforcat 1 Madison Ave., New York 10010; 212–684–6760. **Connoisseur Cups,** collection, ster Flowers, fine bone china, O5CCS610, $100/ea.—Royal Worcester China & ain Companies, Inc. (M), 1265 Glen Ave., Moorestown, NJ 08057-0912; 56–2900. **Silver cup** (with flowers), #SB4351; **candlesticks,** #7010B, 12"; **silver urn** s a planter, on desk), #104; **silver and wood oval box** (on desk), #10137—Gulati 20 W. 37 St., New York 10018; 212–629–3955. **French plate** with crest in center, bbon, floral motif on outside, $250—Charlotte Moss (R), 1027 Lexington Ave., ork 10021; 212–772–3320. **Wedgwood medallion,** #52507459, $1,495; **military** ing, #13239748, $225; **wood box,** small tea caddy, #13506544, $775—Macy's Shop Antique Galleries (R), 151 W. 34 St., New York 10001; 212–695–4400. **rd Weave Runners,** 27" w., $12.95/sq. ft.—Thos. K. Woodard (R), 799 Madison New York 10021; 212–988–2906. **Tablecloth,** $200, similar available—Trouvaille is (R); by appointment: 212–737–6015. **Glasses,** Aillion Marquis, red wine, .—Waterford (M); 800–677–7860. **Toile napkins,** $12; **tortoiseshell pen,** $120; itcher, $45—Bergdorf Goodman (R), Fifth Ave. at 57 St., New York 10019; 3–7300. **Tizio lamp,** large, #5496, $295; **wood card case,** #70108, $40; **Bacote card** 70105, $48; **Du Pont pens,** $240/ea.; **Omas fountain pen,** #70023, $298; **Omas** nt pen, #70024, $98; **wood stationery,** $15.95, **magnifying glass with light,** $10— m of Modern Art (R), 11 W. 53 St., New York 10019; 212–708–9480. **Clock,** solid ilver-plated with picture frame, #AL31, $45—Jorst International di Zains (M), 24 rook Ct., Centerport, New York 11721; 516–754–7135. **Caramea hand-blown** $400—Bisazza Italia (M), Renato Bisazza, Inc., 88-R Wells Ave., Newton, MA 617–332–2570. **Antonio photo album,** #163302, wooden covers, black bonded spine, 10" x 12", 50 pages, $49.95; **Pinetti album,** #161144, black leather and stained wood, 9" x 12", 50 sheets $49.95—Exposures (M); 800–572–5750. **ed sconces,** #11 Bayleaves Gustavian, handcarved and gilded with candle arms, 8" x ., $425/ea.; mirror alone, $375—Royal Sweden (M), Box 174, Short Hills, NJ ; 201–912–8128. **Sofa,** #4BD14-148, 37" h., 79" l., 31" d., English, c. 1840, —Ann-Morris Antiques (T), 239 E. 60 St., New York 10022; 212–755–3308. **Sofa** ver fabric, Kasan, #F232/05, 55" w., Kashgar Collection, Designer's Guild— ne & Little (T), 979 Third Ave., New York 10022; 212–751–3333. **Honeycomb teddy bear,** #4065, 13" h., $27—North American Bear Co., Inc. (M), 40 W. 20 e. 902, New York 10011; 212–463–8734. **Pewter framed prints,** $225/ea.; **black-**hite **Wedgwood plate,** $55—Macy's Corner Shop Antique Galleries, see address **Patterned quilt,** $175; **antique pillow in red and beige stripe,** $95—ABC Carpet & see address above. **White Marseille pillows,** $590/pr.—John Rosselli International e address above. **Grey, white and red pillow fabric,** Oh Calcutta, #1190/01 in y, 100% cotton, 51" w.—Grey Watkins, Ltd., 979 Third Ave., New York 10022; 71–2333. **Red and white striped pillow,** Vineyard Stripe, #73-42, red, 60", 100% —China Seas (T), 979 Third Ave., New York 10003; 212–752–5555. **Center table,** mappa burl veneer, maple solids, leather top, 29" h., 39¼" w., 24¼" d., $5,875; ode, #5127, 33½" w., 22¼"h. 43¼" mappa burl veneer, maple solids, ebony inlay, —Baker Furniture, see address above. **Bellini decanter,** $270; **Tiziano pitcher,** -Bisazza Italia, Renato Bisazza, Inc., see address above. **Panache decanter,** $250— tura (R), 463 Amsterdam Ave., New York 10024; 212–769–2510. **Crystal decanters** tea caddy, $1,300—Macy's Corner Shop Antique Galleries, see address above. **l glass vase,** $750—John Rosselli International Corp., see address above. **Painting,** *Smoker,* oil on panel, 24" x 36" by Cornell Rubino—David Ramus Fine Art, ead Plaza, Ste. 30, 3060 Peachtree Rd., Atlanta, GA 30305; 404–266–0044. **ers; sculpture**—owner's collection. **Elsa Peretti Padova bottle opener,** silver, $145— y & Co. (R), Fifth Ave. at 57 St., New York 10022; 212–755–8000.

ETURN TO ELEGANCE *Pages 96 to 101: Living room:* **Designers:** Himmel/Bonner ects, 205 West Wacker Dr., Ste. 305, Chicago, IL 60606; 312–853–0222. **Sofa,** #1, 31" h., 96" w., 36" d.; **Vellum coffee table,** 18¾" x 32" x 15"; **Flea Market** ab **Chair,** 29¾" h., 33½" w., 36½" d., by Mattaliano—Mattaliano (T), 205 W. r Dr., Ste. 305, Chicago, IL 60605; for stores: 312–853–0222. **Table**—Jules Leleu. **Market #1 Dining Chair,** arm and armless, 31" h., 17½" w., 22¼" d.—Mattaliano, see ss above. **Cabinet,** Jean-Michel Frank–inspired walnut and vellum, 4'6" h., w., 18" d. *Dining room:* **Dining table,** figured mahogany, 42" x 96" with 8" leaves—Mattaliano, see address above. **Carpet,** late 19th-c. Savonnerie. *om:* **Antique mirror; Corbu club chair**—owner's collection. **Antique vellum tal,** 52" h. x 15" d.—Mattaliano, see address above. **Sheets** Pratesi, 829 on Ave., New York 10021; 212–288–2315.

102 COMFORT AND CHARACTER *Pages 102 to 109.* Elizabeth Demetriades Architecture, #7 County Route 8, PO Box 22, Ancramdale, NY 12503; 518–329–4626. **Project architect:** Elizabeth Demetriades, AIA. **Project manager:** Robert A. Marrapodi. **Model builder:** Phil Hamm. **Contractor:** Fred Simoncini, Simoncini Enterprises, Box 283, Pine Plains, NY 12567; 518–398–1340. **House size:** 3,750 sq. ft. **Lot size:** 30 acres. **Exterior materials:** wood frame, beveled tongue-and-groove cedar siding; fir soffits. **Roof,** cedar shingles. **Exterior stain,** semitransparent—Cuprinol (M), 14 Midland Bldg., 101 Prospect Ave., Cleveland, OH 44115; 800–424–5837. **Interior materials:** ½" GWB; poplar trim; granite. **Insulation:** Batt with Rigid insulation board. **Windows,** Marvin Magnum Tilt-Turns and Casements—Marvin Windows (M), Warroad, MN; 800–346–5128. **Doors,** solid core wood. **Floors,** maple, tongue-and-groove. **Cabinets,** custom by architect, built by Simonicini Enterprises, see address above. **Hardware,** Hewi, Inc. (M), Lancaster, PA; 717–293–1313. **Hinges**—McKinney (M), Scranton, PA; 717–346–7551. **Kitchen fireplace,** Decorative stucco—Inishower Plastering (M); 212–295–9524. *Living room:* **Green Charisma Blanket,** used as a throw—William-Sonoma (R,MO), 100 North Point St., San Francisco, CA 94133; 800–334–9790. **Peel rattan ottomans**—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212–642–8700. *Bedroom:* **Hand-woven wool rug,** hand-dyed, custom order—Elizabeth Eakins Inc., 21 E. 65 St., New York 10021; 212–628–1950. **Sunflower and white clearwater blankets**—Ralph Lauren Home Collection, see address above.

110 FURNISHING THE OUTDOORS *Pages 110 and 111:* **Perception Stack lounge chair,** #5511, $543; **ottoman,** #5517, $309—Tropitone Furniture Co. Inc. (M), PO Box 3197, Sarasota, FL 34230; 813–355–2715. **Lindos three-seater glider,** Collection Athenes, by Hugonet, $4,968—JANUS et CIE (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069; 310–652–7090. **Hammock lounge chair,** #2260-8400, $1,699—Brown Jordan (R,MO), 9860 Gidley St., El Monte, CA 91731; 818–443–8971. **Multicolored chair,** $500—Howard Romero Design Studio (R,MO), RR 1, Box 255, Johnson, VT 05656; 802–635–2840. **The Cascade chair,** $200—James Mandle (M), 2920 County Farm Rd., Eugene, OR 97401; 503–683–8827. **Spring chair #553,** $145—Garden Source Furnishings (M), 200 Ottley Dr., NW, Atlanta, GA 30324; 404–885–1444. **Rattan and iron chaise lounge,** $895—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. *Pages 112 and 113:* **Kemi armchair,** by Triconfort, $1,550; **Erken deck chair,** $98; **footstool,** $40—IKEA (R), 1000 Center Dr., Elizabeth, NJ 07201; 908–289–4488; Media City Mall, Burbank CA 91502; 818–842–4532. **Wide-bodied chair** in bronze, $8,015—by KGA Inc. (M), PO Box 66447, Houston TX 77266-6447; 713–527–0007—Art Forms (R), 22B E. Andrews Dr., Atlanta, GA 30305; 404–264–0246; Limn Co. Pacific (R), 457 Pacific Ave., San Francisco, CA 94133; 415–397–7475. **Forepoint love seat,** $3,250—Automatic Inc. (M), 1238 S. Ashland Ave., Chicago, IL 60608; 312–733–6777. **Bistrot set:** table, $195; chair, $75/ea.—ABC Carpet & Home, see address above. **Red Adirondack chair,** $250—Sloan Designs (M), Sporthill Enterprises Inc. (R,T,MO), PO Box 468, Redding Ridge, CT 06876; 203–268–6648. **Josef Hoffmann Oberswaltersdorf bench,** $3,600—ICF (R,T), 305 E. 63 St., New York 10021; 800–237–1625. **Mosaic table,** #679020, $210—W.M. Green & Company (MO), HWY 64 E., PO Box 278, Robersonville, NC 27871-0278; 800–482–5050. **Bolingbroke Proposal Seat,** cedar with a choice of stains $3,400—Munder-Skiles (R), 22 W. 88 St., New York 10024; 212–724–9438; Surprise Pond Farm, PO Box 123 Old Chatham, NY 12136; 518–794–8123. **Ascot Suite:** folding dining table, #2ASTH, $593; folding Carver chairs, #1ASC, $526/ea.; folding dining chairs, #1AS, $465/ea.—Barlow Tyrie Inc. (M), 1263 Glen Ave., Ste. 230, Moorestown, NJ 08057; 609–273–1631. **Rain Bench,** $1,475—Munder-Skiles, see address above. **Gothic Bench,** #4GOW, $1,318—Barlow Tyrie Inc., see address above. **Dining chair,** #TK113, $1,219—The McGuire Furniture Company (M), 1201 Bryant St., San Francisco, CA 94103-9564; 415–626–1414. **Swag cement chair,** #OD311, by Elements, $1,063—Grapevine (M), 18251 Highway 88, PO Box 1458, Lockeford, CA 95237; 209–727–3711—The Elegant Earth (R), 1907 Cahaba Rd., Birmingham, AL 35223; 205–870–3264. **Take-A-Part Chippendale chair,** with puzzle joinery, $225—Maloney-Davidson Co. (MO), PO Box 1875, Winchester, VA 22604; 703–955–2940.

114 SPRING GREENS *Pages 114 and 115:* **Woven green-edged plate,** $70—Tiffany & Co. (R); for stores: 800–526–0649. **Oval white platter,** Clearwater by Ralph Lauren, $75—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Green basket-weave plate,** $60; **white basket-weave plate,** $20—Tiffany & Co., see above. **Wood-handled flatware,** $160/5-pc. setting—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212–350–0100. **Elyée linen table square,** $56—Rue de France (R,M); 800–777–0998. **Square platter,** $60—Tiffany & Co., see above. **Rectangular ceramic Portuguese bread basket,** $40—Wolfman-Gold & Good Company, see address above. **Green majolica dessert plate,** $10—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–773–3000. **White crackled salad plate,** $25; **crackled tea cup and saucer,** $25; **crackled teapot,** $85; **white linen tablecloth,** $395—Takashimaya New York, see address above.

CORRECTIONS

"They Knew What They Wanted" in our March issue contained a misspelled name. The correct spelling is Geordi Humphreys.

In the "Showhouse Workbook" feature in our March issue, three paint-color numbers from the Donald Kaufman Color Collection were listed incorrectly in the Mariette Himes Gomez bedroom. They should read as follows: Walls, DKC-#4; fireplace, DKC-#9; window surround, DKC-#16.

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Continued from page 56

"The great thing about Frank's furniture," says an architect today, "is that it improves with age"

on the West Coast by American interior designer Frances Elkins.

Frank deviated from neutrals in his surreal interiors. In the cinema-ballroom of Baron Roland de l'Espée, he painted each wall a different color: pink, pale blue, sea green, straw yellow. In between two circus boxes draped in purple velvet, he placed a pink satin couch by Salvador Dali modeled after Mae West's lips.

Along with the boutique Frank designed for Guerlain perfumes, his most visible client during this period was the fashion designer, Elsa Schiaparelli, described by Yves Saint Laurent as having "scaled the walls of convention...a black-sequined filly." Using wit and provocation (shocking pink was her theme color) to arm modern women in their fight for equality, Schiaparelli, with the help of Dali and Cocteau, concocted surreal fashions: bug necklaces and high-heeled hats.

In the thirties, Schiaparelli commissioned Frank to decorate her formal 1890s apartment on the Boulevard St. Germain. Against the pure white walls of the living room, Frank hurled hot flashes of color: orange leather sofas, emerald green rubber chairs, brilliant yellow chintz. In the dining room, he stuck to stark tones: small black tables with glass tops, black porcelain and Swedish silver. Schiaparelli's rival, Coco Chanel, commented that the room made her "shudder as if I were passing a cemetery."

Void of personal expression, sentimental reassurance and romantic clutter, Frank's work in some cases *is* bleak, a reflection of not only his own fears but also those of a society that has lost its faith in social justice. Premonitions of the existential individual, alone and adrift, haunt his empty spaces. There is no moral beacon, Frank seems to say. His truth is unconsoling, prophetic.

By the winter of 1940, France and Great Britain were at war with Germany and the designer embarked first for South America, then for the United States, where he lectured and taug But the difficulty of emigrating, tragedy of political events, and his sad history did not augur well. In N York City in 1941, this extremely gi designer took his own life.

It was a brief career—little more t a decade—but one with far-reach effects. Recently Peter Marino, w first became acquainted with Fr through Andy Warhol (an early col tor of his furniture), updated designer's ideas in Giorgio Arma Milan apartment. "Frank had a hur approach to modernism," says Mar "and the great thing about his furnit is that it improves with age."

Today, Frank furniture and acc sories are a top seller in the world 20th-century antiques. Anth DeLorenzo of New York, the m source of Frank originals in the Un States, says that their value has doub in the past five years, mainly becaus decorator Stephen Sills puts it, "they so easy to mix with neoclassical styl In addition, Frank's furniture is be faithfully reproduced by Ecart Inter tional where Andrée Putman, who p chased the copyrights directly fr Adolphe Chanaux's wife, is the art director. An old Chicago firm, Matt iano, has a French modernist line includes some reproductions of Fr pieces. (In "Return to Elegance" in issue, see a 1920s Chicago apartm furnished by a young Frank admirer.

As the books begin to close on 20th century, Frank leaves us an exa ple of how one brilliant designer de oped a modernism flexible enough accommodate myriad periods and tures. Beneath all his worldliness w classicist who struggled to estab harmonious relationships betwe essential forms. ■

Diana Walker is a free-lance writer wh also runs her own interior design busin based in Morristown, New Jersey.

For more details, see Reader Information

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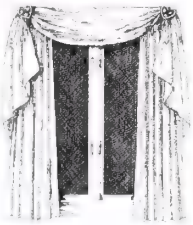
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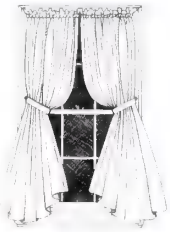
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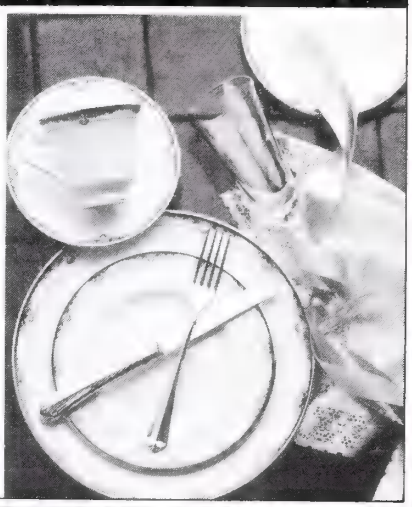
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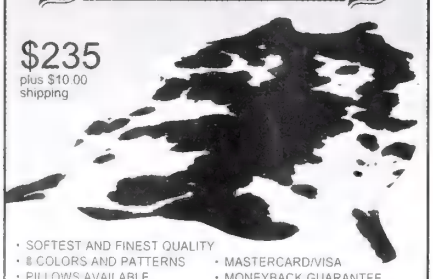
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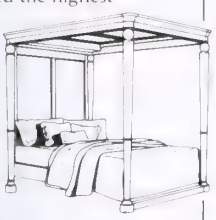
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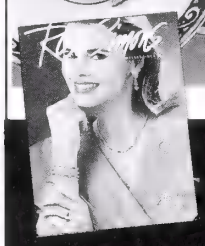
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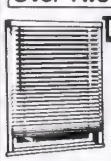
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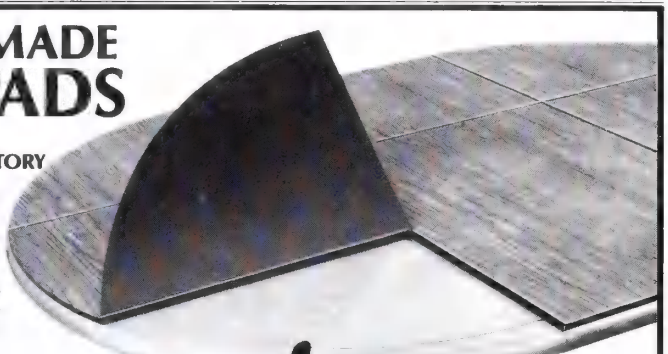
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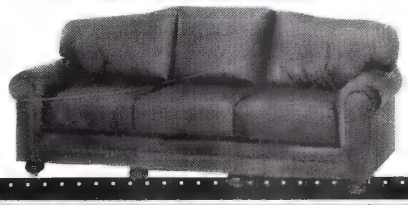
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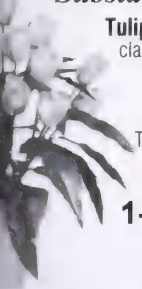
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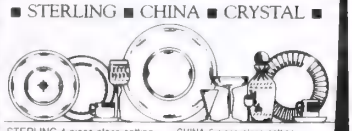
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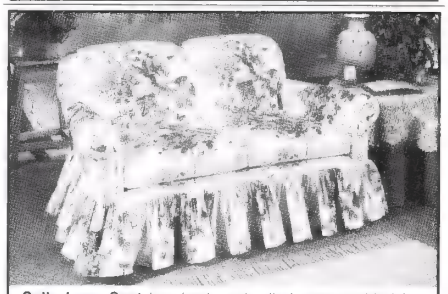
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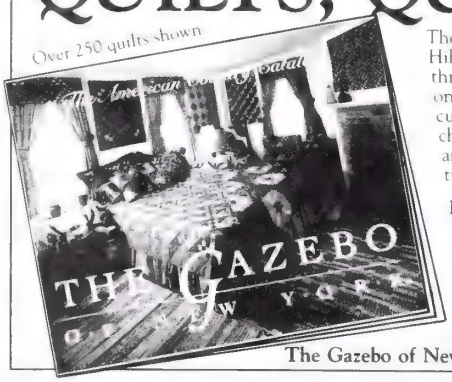
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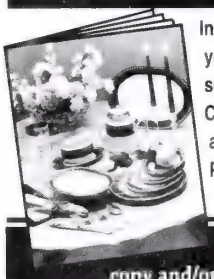
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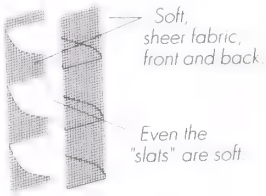




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VOLUME 135, NUMBER 6 June 1993

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THE ART OF THE POSSIBLE Proprietors of a fabric house raid their own stockroom to decorate their converted 19th-century barn

COLLAGE & CALLIGRAPHY Scribble, scribble, scribble: London decorative artist Carolyn Quartermaine's fabrics reveal a devotion to 18th-century script

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FORMALITY REFRESHED Bright surroundings and modern art give a new punch to traditional furniture from Drexel Heritage's Biltmore Estate Collection

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ON THE COVER:

The master bedroom of Alexandra Stoddard's little house on the coast of Connecticut is a perfect demonstration of her well-documented philosophy of decorating: It is traditional, cozy and pretty, and at the same time, interesting. See page 58. Photograph: Elizabeth Zeschin.



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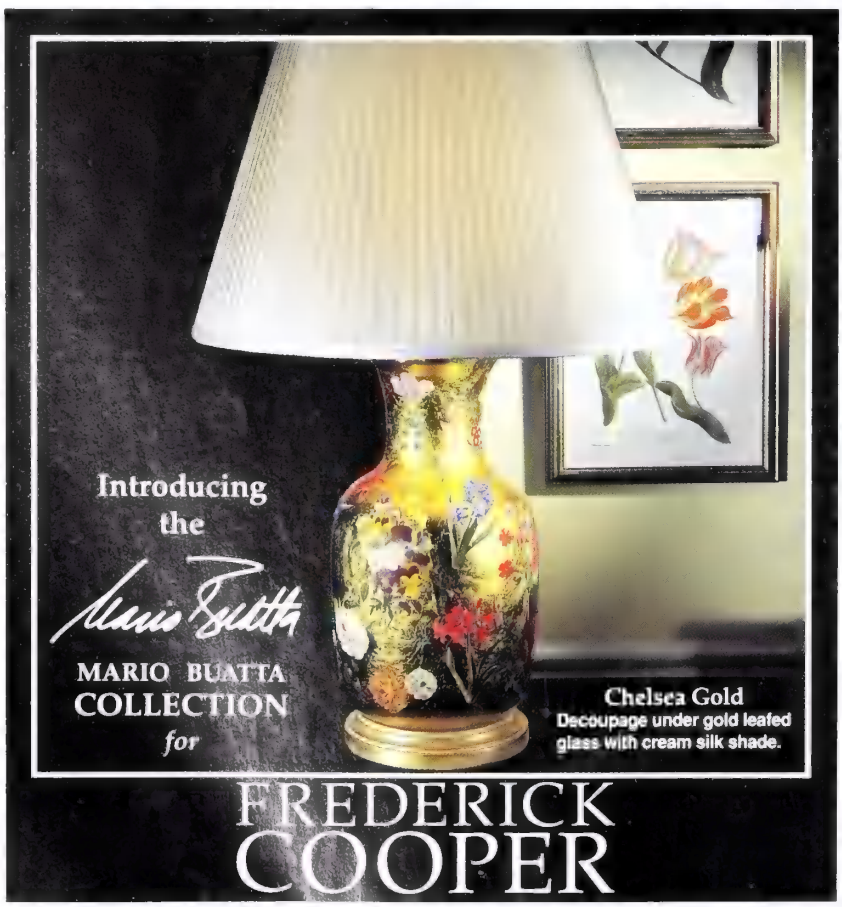
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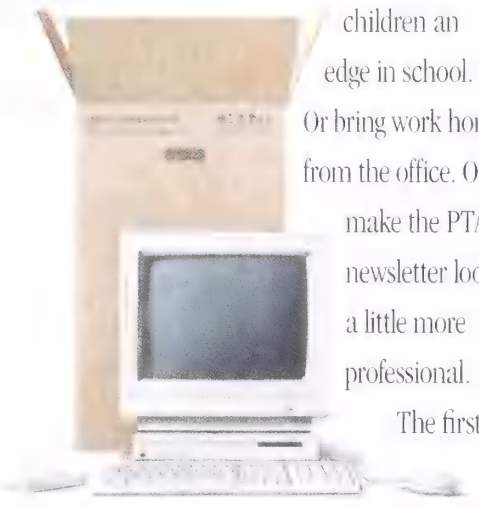
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How to buy your first personal computer

This year, millions of families just like yours will decide to take home their very first personal computer.

You might be looking to give your children an edge in school. Or bring work home from the office. Or make the PTA newsletter look a little more professional.



A computer should be easy to buy. So Macintosh Performa puts everything your family needs in one box.

The first step in finding the right computer is to ask a few simple questions.

What do you really need in a computer?

You can plunge into books thicker than the Peoria white pages to find the answer, immersing yourself in the megabytes and whosiwhatzits of computer terminology just to figure out your choices.

Or, you can look into a new kind of personal computer: Performa. The family Macintosh.

We started by putting everything together in one box, so you wouldn't have to figure out what components to buy. Plug the monitor into the computer, plug the power cord into the wall, and you're ready to go.

What software do you need?

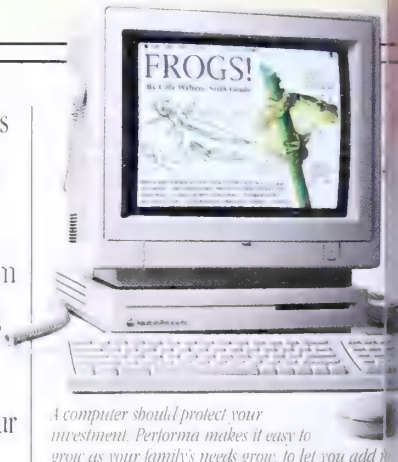
The magic of a personal computer is that you can change what it does simply by changing the software.

You can turn the same computer from a powerful calculating tool into an artist's palette into an arcade game.

A Macintosh Performa arrives in your home with the most popular kinds of software already installed. So right out of the box, your family can do things like write a term paper, calculate the household budget, organize an entire scout troop or keep a mailing list of all your relatives. (Plug in an affordable Apple StyleWriter II printer, and all these projects take on the professional look of typeset docum



A computer should help your kids to learn. Of course, more schools use Apple computers – to teach everything from frogs to Flaubert.



A computer should protect your investment. Performa makes it easy to grow as your family's needs grow, to let you add n capabilities and take advantage of future innovati

Of course, Performa also give power to run thousands of other p you can buy. If you use a compute many of those same programs are able for the Macintosh Performa (e Lotus 1-2-3 to WordPerfect). And it kids run many of the same softwa grams used in schools (more sch Apple computers than any other hu

Performa is available at BigMart, Circuit City, Dayton's, [illegible] Incredible Universe, Tweeters, Office Depot, OfficeMax, Sam's, Staples, Tops Workplace, and selected [illegible] Montgomery Ward and Sears locations. Modem included with the [illegible] 258 business and users at 1145 business sites. © 1993 Apple [illegible] All rights reserved. Apple, the Apple logo, Macintosh, StyleWriter, and "The power to be your best" are registered trademarks of Apple Computer, Inc. "Performa" [illegible]



computer should be easy to set up. So a Macintosh Performa requires no tools – not even one of these.

verybody in the family be able to use it?

esn't matter how powerful a com- your family can't figure out how ortunately, Performa combines wer to run a whole business with the practical simplicity of a Macintosh.



Performa even includes special software called At Ease® that makes it easy for very young children to use.

Other computers may look simple in the store. But if you click the wrong button, you could find yourself staring at complex computer codes.

Are there any hidden costs?

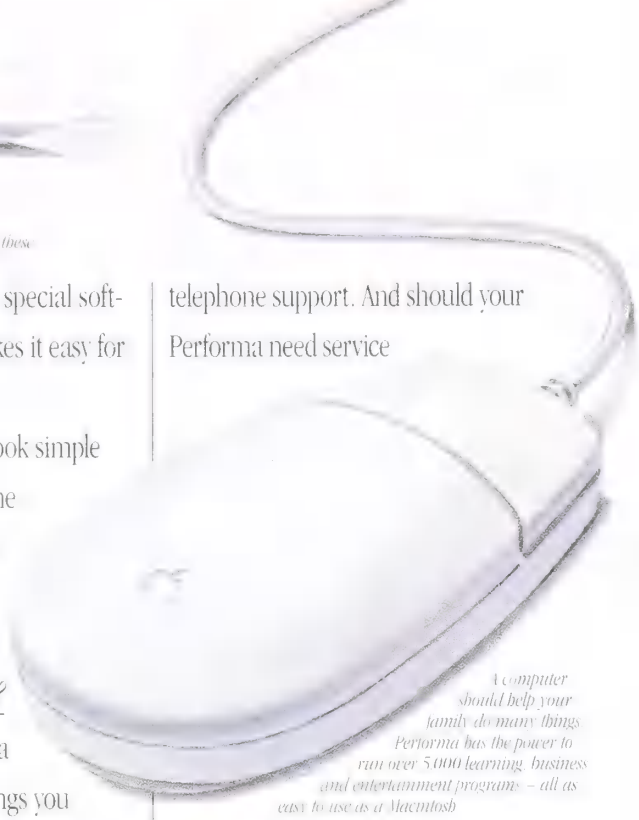
Often, the base price of a computer doesn't include things you really need or want as soon as you get your computer home.

You may have to pay extra for basic things like sound and graphics. You may have to buy software separately. You may even have to pay extra for a keyboard, a mouse and a color monitor.

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Where can you get help if you need it?

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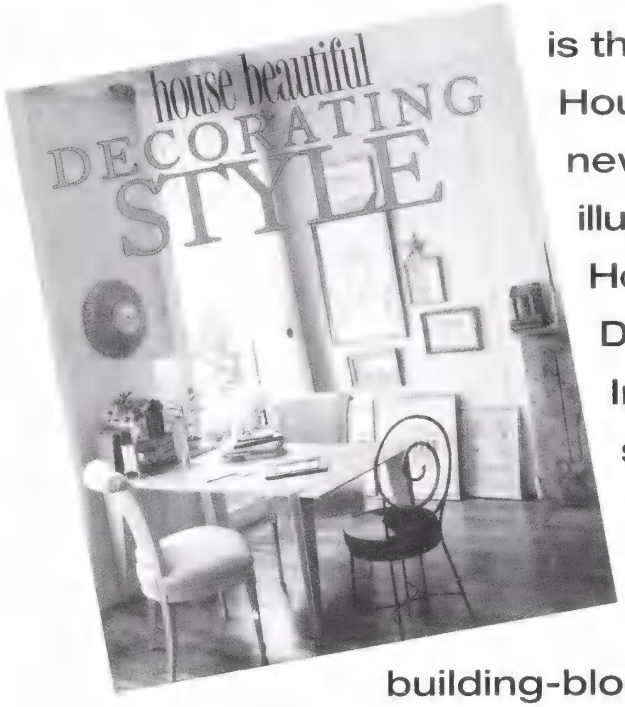
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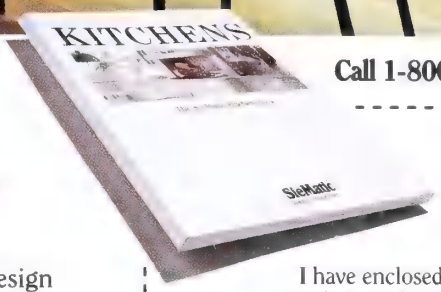
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Pointing east

BY BRIAN DOYLE

It was a jewel-bright day in spring two years ago when my wife, Mary, and I moved from Massachusetts to Oregon, leaving the small village where we had lived for seven years. A job had opened up for me in the West. Advice was sought and considered, a mature decision was made. My professional self, the reasonable man with a pen in his pocket, carefully drew up a list of pros and cons. He drew it up on a sheet of yellow legal paper, with a line down the middle and items numbered on either side. There were twelve reasons to go and ten reasons to stay. Five of the reasons to stay were all the same odd word: Nahant.

I still have that sheet of yellow paper. It is pinned to my office wall and I often stare at it in the long glow of a late Oregon afternoon. From my window I can see the vast green muscle of the Northwest forest, and a spindly heron hanging over the river, and the enormous open arms of the Willamette Valley stretching away, lush and inviting, toward the Pacific. But in my heart I see Nahant, the seaside town we had to leave; and sometimes, when my memory is especially clear, I remember the very last thing I saw there: a long line of cormorants slicing across the Atlantic. They were flying we

Nahant, pronounced "Nah-HAUNT," is a windswept roc defiant fist thrust into the maw of the sea, a relentless mer ry, a paradox. Attached to the land, it sticks two miles i the ocean. Nahant is a peninsula, but its inhabitants, alm completely surrounded by water, call it an island and themselves islanders.

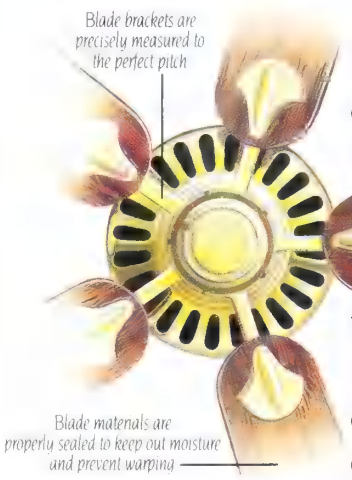
In the mid-19th century, Nahant was a popular resort the East Coast, yet today it is virtually unknown. It is a clo quiet, reserved, dignified old village exactly one square mil size, dotted with the rambling homes of some of N England's most ancient aristocratic families, but to reac you must drive through Revere and Lynn, two of the seed cities in the Commonwealth.

Nahant is entwined with the sea, its history teeming w sailors and ships and fish, although today its fishing flee reduced to a handful of boats skippered by aging men. waters are tainted by proximity to the soup of Boston Har and a bit of the pungency of its sea-swept past slips away e year. But I found much left to love in Nahant: the rich air, thick as wool; the muted silver clang of the buoy be midnight when all else was still; the *(Continued on page*


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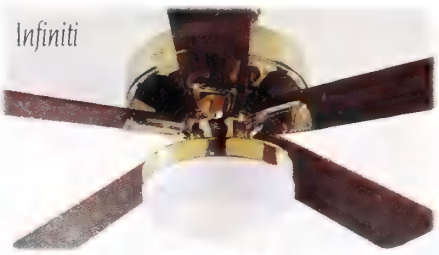
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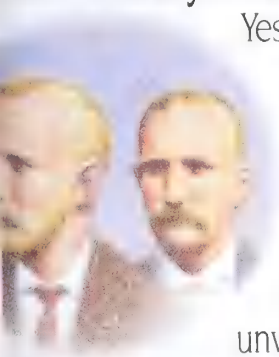
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Continued from page 16

In Nahant the ocean waits at the end of every street, alive and huge. Around the town nearly a hundred ships hav died. One was loaded with china, and pieces still wash up

intricately folded faces of my elderly neighbors; the laughter of my younger neighbors' children, their crystal voices wind-splintered and flung across the island like benedictions.

We are reminded of what we have lost by photographs, shells, stones, songs, smells. And sometimes people are the keys to memory. This is so with me; when I think of my friend Ted, who stayed behind, I am reminded of my lost village.

He and I met in college back in the seventies and we both ended up in Boston, where I became an editor and he became a banker. I met Mary, she found Nahant, and the three of us moved into a lovely old shingled Colonial house where the lawn ran into the sea and ducks slept on the porch. In time Mary and I married and moved around the corner to be caretakers of a place where Oliver Wendell Holmes once lived. Built in 1840, it was an enormous house with thirteen bedrooms, four fireplaces, and hallways lined with books beyond counting. Ted got married too, and bought a dog, and fathered twins, and stayed in the house we had shared.

We loved Nahant most, I suspect, for its simple elements: wood, sea air, and time. You can smell history there. It smells like tidal flats and codfish guts and woodsmoke. There are ruins in the woods and wrecks in the water; the skeletons of drowned boats loom up at low tide. When I walked the narrow streets of the town I thought I could hear the voices of the dead. When I rummaged in the woods for kindling I found the edges and corners of the past. Some are marks of vanished walls: houses, barns, two inns, a boathouse, a carousel. Near my house, fence planks remained from a garden wall, the garden long gone. The fence is overgrown with thorn bushes and tamarack but there are stains in the wood. I like to think the stains are from pears and apples and cherries that lashed against the fence in storms and bled juice on the oaken planks. The fruit trees are still there, overgrown and unpruned. When the wind was particularly robust I often walked over to watch the tips of the branches sweep the ground.

Long ago in Nahant there was a hotel on a hill. Late in the last century, when it had grown old and empty, the hotel was uprooted and rolled away on logs drawn by mules. Where it stood you can still see log marks cut like letters in the dirt. In that century there was a fish house near the beach. Where it stood you can still find piles of pale, thin bones.

In the woods behind my old house a line of beech and oak trees marked the property line. The trees were planted by a teacher who died long ago—the father of our landlady, the heir to the house. His picture hung on the wall of the study. I read a hundred of his books when I lived in his house. In one I found a photograph of him in the study. He was sitting in my chair, hunched over a book, beaming. His daughter, who c come up to the house from Maryland every summer since was a child, told me that he could always be found in on two places: in his study reading, or sitting on the back p under the exploding wisteria, staring at the woods and hed In either place, he would say, he was getting an education.

Among the lessons he learned, I am sure, was that Cap John Smith was among the first white men to see Nah Captain Smith noted in his diary in 1614 that Nahant wa league in the maine," and was notable for "some rocks, appear a great height above the water, like the Pieramide Egypt." An Indian chief eventually sold Nahant to a w man named Thomas Dexter. The price was a full suit jacket and two pairs of pants—and a jug of whiskey. T transaction is commemorated in the town seal, which sh two men and a suit but not the whiskey. The Indian's n was Poquantum. White people called him Black Will for picturesque habit of impaling freshly cut wolves' heads on fence. Later he sold Nahant three more times, once f mortar and pestle.

When I lived there I wrote a play about the sale of Nah The play consisted of four lines:

Dexter: Hello.

Poquantum: Hello.

Dexter: Here's your suit.

Poquantum: Here's Nahant.

I wrote this play for Ted and Mary to perform at Nahant Arts & Crafts Day, at which poetry was read houseplants were sold on the town wharf. They never perform it, though; they were never quite sure who sp first. Whenever I cajoled them to practice they stood th each waiting for the other to begin until all three of us we dissolve in laughter. There are times even now when I wi was waiting on the wharf for them to begin the play.

There is a Summer Street and a Winter Street in Nah There is a Pleasant Street. The street that leads to a where swallows live is called Swallow Cave Road. A once lived in the cave for two years. Unlike those of Bos in which Winter Street leads to Summer Street, Mil Water, and Joy to the Burial Ground, the street name Nahant are not educational. Most of them are named Nahant people. Tudor Road is named for Frederic Tudor ice king, a millionaire who made his money sending fr pieces of New England to India. He shipped ice to Calc and brought back muslin, which he sold at a great profit. ships were not clean. It is said that when Tudor's s docked in Boston, the town dogs would flee up State S pursued by cockroaches as big as cats. >



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In Nahant the ocean waits at the end of every street, alive and huge. Around the town nearly a hundred ships have died. One was wrecked in the last century on Shag Rocks on Christmas Day. Its men were all rescued and taken in, clothed and fed; its goods were all stolen by the villagers before sunset. The captain stood shouting in the surf, shaking his fist at the people who had saved his life and made him penniless.

One wreck means a great deal to me: the *Anne & Elizabeth*, which went down off our beach a century ago. It was loaded with Canton ware. Pieces of china the size of dimes still wash up on the sand after storms. Children and historians collect them. After we were in Oregon a few months, a package came one day, the size of a beer can. In it was a thin glass jar filled with sea water and 21 pieces of blue-veined Canton china. There was a scrawled note from our neighbor, Prescott Kettell, who was 78 years old. "The contents in this box are jewels," he wrote. "All were harvested when we were young. I have included a small hearing device to cure homesickness; you stick it in your ear and point east." It was a shell from our beach.

Two years after leaving, I can close my eyes and see the odd corners of the island where the herons and pheasants and goldfinches nest. I know where the opossums and rabbits live. I remember the exact hours that Mr. Kettell went to get the mail: eight in the morning and three in the afternoon. He hungered for mail and never got enough of it. I wrote him a long letter when I heard he was dying but it arrived too late.

Sometimes even now I lie in bed remembering the hinged accents of the Kettells and the pleased snuffle of their dog when he smelled my wife, who walked him. Such memories crowd in on me when I sleep, and I hold them in my heart as gently as I cup my daughter's face in my hand. Lily is almost two now and has never known Nahant. I tell her stories about it at night, after we finish reading our books about elves and whales and cats. She stares at me and smiles, my little flower of t West, as I tell her about the music the buoys, and about Mr. Kettel accent, and about my friend Ted.

In our last months on the island T would leave his wife and the twins s drowsing and walk his dog at daw Spring made dog and man eager to out and about. Their route on the amber mornings took them past house just after sunrise. They wou cross our east lawn, clamber up on porch, and peek in the kitchen windo If he saw us, Ted would tap on the gl and mime a desperate prayer for coff Often we were up and the three of would sit in the kitchen, sipping t deep black brew and making each oth laugh until Robert Emmett, a gold retriever the size of Rhode Islan whined his boredom. Then Ted wo pull his gloves on and they wou resume their walk.

But there were many mornings wh my tiny wife and I stayed in bed, cur like spoons in the warm hollow of blankets. I loved that stolen sleep the spice of sheer laziness, but came hate the runes I read in the lawn wh we finally shambled downstairs would see gleaming wakes in the de dewy grass: Ted's huge boot prin marching straight toward good coff and Emmett's tracks running circ around the trail of his master. The would sit in the window in my belov house, in my beloved little town, a stare at the vanishing trails of friend would leave behind.

With time I have come to love West—the long smile of it, its hone its enormous emptiness. But althoug live here, I do not live here. I wonde I ever will. Real homes are built of s ries, and the stories I love most are little wooden town cupped in the v hand of the sea. ■

Brian Doyle, the editor of Portland, *the University of Portland's quarterly magazine, has written for* Yankee, Commonweal *and* Notre Dame *magazines, among others. He lives in Lake Oswego, Oregon.*


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Reduce, reuse, recycle—the nineties consumer mantra. Look for eco-chic designs that make recycling a neat feat and turn trash into treasures

EDITORS: DARA CAPONIGRO
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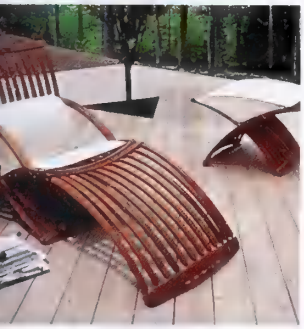
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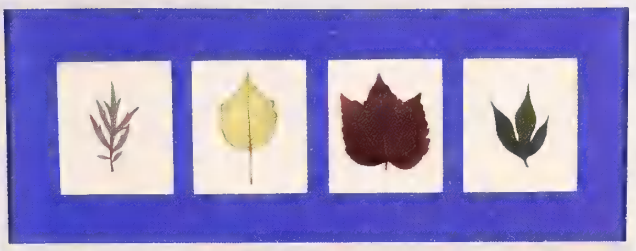
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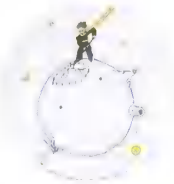
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An amazing maze of cubbies pulls together an eclectic collection of toys, $300. At Summerhouse Kids: 415–383–6690.



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For little princes—and princesses: plates printed with scenes from Saint Exupéry's tale; $198 for six. From Gien: 800–777–0100.



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Catch the next wave in kids' bedsteads with this handcrafted version featuring two finned friends, $515. From Maine Cottage Furniture Inc.: 207–846–1430.



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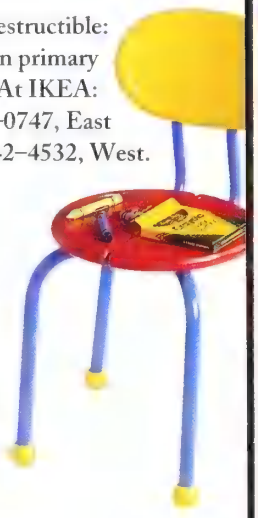


Learner's permit for a first set of wheels: the 5-inch Gasa car, $4.50. At IKEA: 412–747–0747, East Coast; 818–842–4532, West.



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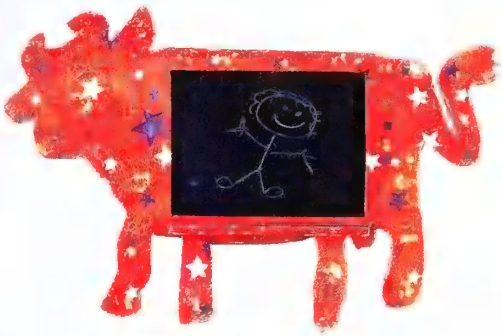
Budding traditionalists want a grown-up chair like this denim/ticking/chintz number, $480. At Portico Kids: 212–717–1963.



New slant on the desk: An angled top puts paper and pencils within easy reach, $450. Chair, $150. At Portico Kids: 212–717–1963.

A classic design hook: a bunny that beguiles babies and big people alike—in a handmade rug, $125. From Patricia du Pont: 800–637–6233.





How now red cow? A crackle-finish, hand-cut chalkboard gets across a bright folk art message, $75. From Little Folk Art: 310–581–6633.



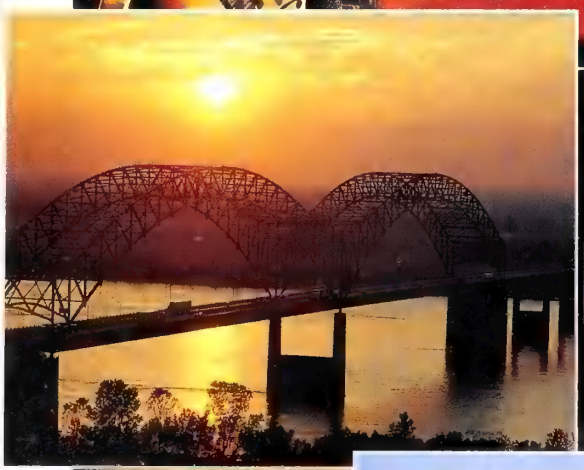
Big Zig bookcase stands up to many uses, and it comes in 15 colors, $395. At Summerhouse Kids: 207–846–1430.

Memphis: rooted in the Delta

The saying goes that the Mississippi Delta begins in the lobby of the Peabody Hotel in Memphis, Tennessee. A tour of the city and nearby countryside shows why

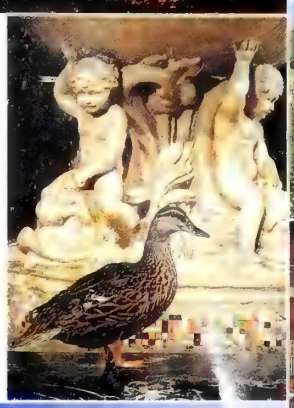




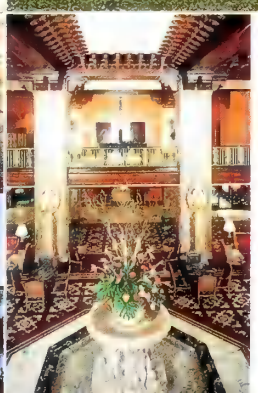














Vignettes of Memphis and the Delta, CLOCKWISE FROM TOP: The King; pool room at Graceland; nightclub on Beale Street; whistle stop in Mississippi; Delta cotton fields; lobby of the Peabody Hotel; new pyramid-shaped sports complex; travertine fountain at the Peabody with one of the famous ducks; bridge from Memphis to Arkansas.

BY MIMI READ

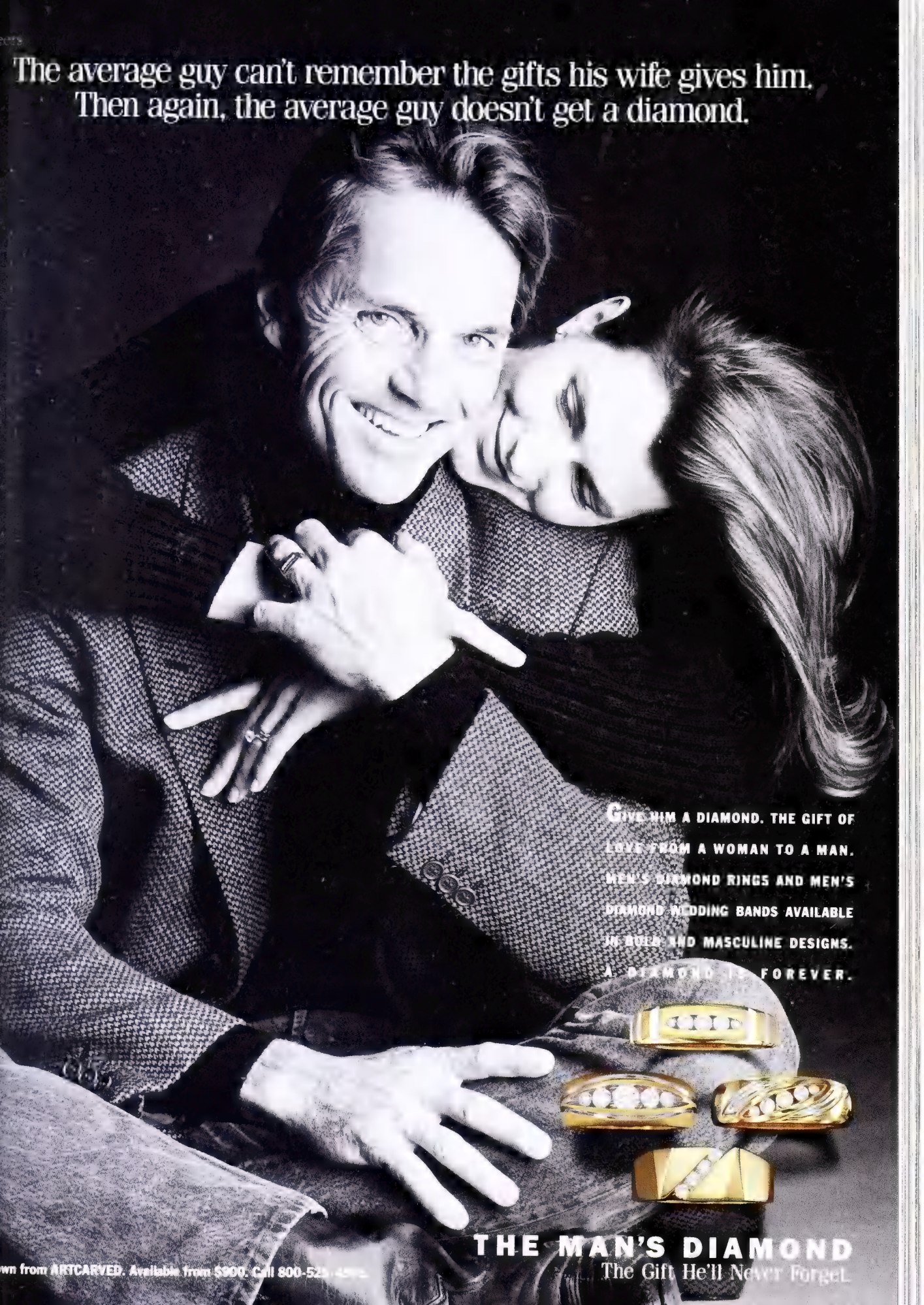
Memphis sits high on a rolling bluff, a southe city with skyscrapers, a giant gleaming pyramid for an ente tainment and sports complex, subdivisions of new-Sou houses built to mimic old-South houses, genuine antebellu mansions, that candy-coated Lourdes known as Gracelan and a downtown just coming out of a long coma. Below t city, the Mississippi churns frothy white and coffee brown.

Those who need an all-encompassing view of a place feel they understand it should cross the Hernando De So Bridge into Arkansas. There, ten minutes from t center of downtown, silvery, dense Memphis seems rise out of green fields like an Oz. These fields are ju a small part of the rich agricultural region that su rounds Memphis on all sides.

The city has been most intimate influenced by the area to the south the Mississippi Delta, that 220-mi long flat and fertile hammock of far land slung between Memphis a Vicksburg, Mississippi. From Me phis's earthy blues to its fixation wi pork barbecue, much of the city's c ture has deep roots in the Delta. Memphis is the capital of the Delta the city where countryfolk have alwa headed for bright lights, new shoes, new guns and big fun then the Delta is Memphis's wellspring, its collecti unconscious. The Delta explains something essential abo Memphis, the mood of the c and the characteristic eccentricit of the inhabitants.

In a few days' time you can to Memphis and the Delta, begi ning in the city, with its co mopolitan 20th-century air, th driving south into the eerie tim warp of Mississippi farmland.

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In the lobby, sprightly bellmen weave between cotton planters, blues musicians and elaborately coiffed businesswomen

Peabody Hotel. This 1925 blond brick behemoth covers an entire block and wears its name in proud red neon over the roof. The Peabody's sprawling lobby also happens to be the center of the solar system as far as Memphians are concerned. Here are gleaming brass-and-wood elevators, massive marble columns, mahogany rafters, an alluringly curvy bar and vast archipelagoes of tables, chairs and settees. In the center of it all, five mallard ducks paddle away the day in an enormous marble fountain.

But the more potent magic in the Peabody lobby is the current of life, the remarkable convergence of people. Sprightly, ceremonious bellmen weave between Mississippi cotton planters, shabby blues musicians, drawling local lawyers and elaborately coiffed southern businesswomen who meet in this posh electromagnetic field to sip bourbon or white wine. The light is apricot-colored and flattering. The mood is politely spirited. And the temptation, on arriving, is to stake out a chair and plant oneself here, musing on the perplexing architectural pedigree of the cavernous space: Romanesque Revival? California Arts & Crafts writ large? Or does it suggest the palace of an Argentine dictator?

But don't sit too long. Stroll around the hotel in the old downtown blocks, where the dark redbrick industrial buildings are oddly reminiscent of an old New England mill town and where the resident businessmen have broad shoulders, gentle faces and baggy, less-than-fashionable suits.

A river city second only in size to New Orleans and St. Louis, Memphis has always had the boisterous, unpredictable spirit of a crossroads.

In the 1910s and '20s, flatboats and steamers, piled high with cotton bales, docked along the riverfront, and the streets of Memphis were crowded with roustabouts, planters, cotton brokers, tourists, whiskey peddlers, musicians and prostitutes. The rich, dense downtown, which grew up along the riverfront, was ringed by early suburbs where wealthy merchants built on stately streets like Belvedere Boulevard, North and South parkways, Union Avenue and in the area known as Central Gardens. Their eclectic, palatial houses, still standing, look as midwestern as they do southern.

But by the 1940s the downtown showed signs of decay. By the 1960s droves of affluent people were abandoning the inner city to the poor, and moving to distant suburbs. The 1968 assassination of Dr. Martin Luther King at a downtown motel further fueled everyone's fear and despair.

The flight continues, but now, a new generation of Memphians is reclaiming the partly gritty, partly elegant downtown core. Roughly forty square blocks, it is replete with banks, their lobbies as lofty as cathedrals, and Art Deco office buildings trimmed in ornamental terra-cotta. New restaurants, shops and museums are popping up in the blocks near the Peabody. Industrial buildings are being co verted to sunlight-flooded lofts. Although quieter th days, old Cotton Row on Front Street (between Beale a Monroe) is still open for business. The street's redbr warehouses are a mason's dream. Above their second sto are stringcourses of brick, carved and turned pilasters, ro work in stone and two-story-high Italianate windows edg in rough-cut granite and topped by fluted scallop shells. T architectural frills bear testimony to the fact that from 19 through the 1950s, Memphis was the greatest inland cott market in the country.

Two blocks south of the Peabody is what's left of Be Street, once the liveliest, suavest black thoroughfare in entire South. The tuneful, sorrowful sound known as blues, born in Delta cotton fields, found a home on Be Street, grew up and eventually mutated into new genres l soul and rock 'n' roll. From the 1890s through the 19- this mile-long strip of gambling dens, pawnshops, nig clubs, dry goods stores and vaudeville theaters was wh rural and urban blacks went to dance, gamble and celebr But after World War II the street lost its vigor, and them the 1960s, the city bulldozed most of the buildings.

In the early 1980s Memphis renovated three remain blocks of Beale Street in the hopes of attracting tourists locals back downtown, but today's touristy Beale is a wa thin, Disneylandish shadow of its former self; some of buildings are only facades, held up in back by steel braces.

However, the yen for good Memphis music can still satisfied on Beale Street, especially in its best nightclu B.B. King's and Joyce Cobb's, or at the Center for South Folklore. This nonprofit center's mission is to document folk culture of the South, especially that of Memphis and surrounding agricultural regions. On Saturday afterno visitors to the Center can often hear Mose Vinson, a w derful and friendly bluesman who performs at an old upri piano. Vinson, 75 plus, has a tendency to give what he c "piano lessons." The day I was there, he took my right h and guided my fingers so that I was playing "Boogie Woo Blues" along with his left hand. "How do you like that c old song?" he asked shyly from behind his dark glasses. T he laughed and played another.

Memphis has long been a serious music mecca with a l ly recording and performing scene, but unlike Nashvi country music industry, Memphis's sound is rooted in black experience. Everybody here knows and cares ab popular music and its stars. "This room is *precious* to m said a rhapsodic bellman as he lugged my bags into room at the Peabody. "This is where Stevie Ray Vaughan staye April of 1990, just before he died in that helicopter cr His brother stayed across the hall, over there." >

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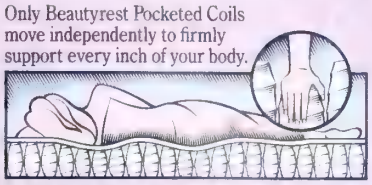
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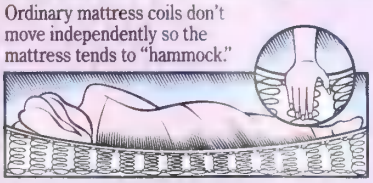
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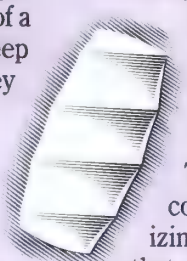
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In the kitchen of Doe's Eat Place, where some diners insist n eating, women in faded aprons cook in huge iron skillets

n Sunday morning, be prepared to venture even farther the Peabody. In an outlying neighborhood called White-n, there's an unprepossessing brick building called the Gospel Tabernacle Church. Memphis is a teeming Bible unto itself, but this is one of the more noteworthy houses vorship. Here the Reverend Al Green—the same Al en who thrilled the world with his records "Love and piness" and "Take Me to the River"—preaches most Sun- from 11 A.M. till around 2:30 P.M. (In the 1970s, at the ht of his worldly success, Green was "born again." He left music behind, founded his church and now sings and rds only gospel music.) Visitors are welcome but take their ces: Green does not always show up. Even alone, though, choir and organist are remarkable. The week I attended, en leapt out of the woodwork at about noon, rays of bliss nating from his face. When he burst into singing "Jesus Is ," the energy in the building soared off the charts.

hen there is Graceland. Located seven miles from down- and heralded by a highway of gaudy souvenir shops and els, Elvis Presley's color-saturated dream house is open . Graceland touches some people's hearts and depresses rs (it did both to me), but it is a must. With up to 000 visitors each year, it is one of the most visited houses merica. Besides getting to look at Elvis's smoked mirrors, white sofa as long as a stretch limo, and his Tarzanesque le room with its waterfall trickling over ragged bricks, vis- here learn wondrously painstaking trivia, such as the fact the King sold enough records to stretch around the equa- two-and-a-half times; that he wore 12D sneakers; and he weighed about 226 pounds when he died.

fter a weekend of music and late hours, Memphis quiets n some on Monday. It's a good day to begin a slow, two- round-trip down old U.S. Highway 61 into Mississippi the sun-bleached heart of the Delta. This terrain is not a delta, but rather the flood plain between the Yazoo and sissippi rivers. Seeing the Delta's strange, shocked-look- trees and its deflated contours, it is easy to believe that it mostly submerged by water a few centuries ago.

amous across the nation as the home of cotton, tenant ers, the Ku Klux Klan and extreme poverty, the Delta ains a world unto itself, a civilization where whites and ks have long lived in close proximity, with elaborate, tly harmonious but deeply inequitable interaction. It is "a nge and detached fragment thrown off by the whirling et that is America," wrote the journalist David L. Cohn is 1948 memoir, *Where I was Born and Raised.* These , the Delta features extensive catfish farms gleaming with ds, endless shopping malls and a seriously diminished ulation. Highway 61, which bisects it all, allows drivers to not only the Ramada Inns and 7-Elevens but the snowy cotton in the fields, and the faded remnants of Delta towns with their stolid bedrock of little libraries and courthouses, their falling-down barbecue shacks, country churches, and hair salons in trailers. Towns like Alligator, Merigold, Cleveland and Boyle flip by like a book of 1930s Walker Evans photographs. Even the cars on the highway—dusty, sputtering 1950s models that have disappeared from the rest of the credit-happy nation—confirm not only the very real poverty of the region, but the fact that this place is somehow frozen in its symbolism and garb.

From Memphis, it's about an hour and a half to Clarksdale, home of the Delta Blues Museum. This modest display, housed in the town library, highlights the contributions of famed bluesmen like W.C. Handy, Robert Johnson, Muddy Waters, Howlin' Wolf, John Lee Hooker and Ike Turner, all residents of little Clarksdale.

After Clarksdale, the highway winds south and slightly west to Greenville, one of the most liberal, cultured bastions in Mississippi. Besides cotton and soybeans, Greenville has produced more writers than any other city of its size in the country. William Alexander Percy (*Lanterns on the Levee*), Walker Percy (*The Moviegoer*), Ellen Douglas (*A Family's Affairs*), Hodding Carter (Pulitzer prize–winning journalist), Shelby Foote (*The Civil War*), and Hodding Carter III (journalist) were all born here. This preponderance of writers probably began with the early settlers, Eastern seaboard people who brought their libraries and refinements with them. On the second floor of the William Alexander Percy Library is a fine exhibit on the town's literary history.

Greenville's legendary restaurant, Doe's Eat Place, is known for its gigantic steaks, its handmade tamales and its down-home house-party atmosphere. The owner usually stands just beyond the front door, shoveling huge steaks into the maw of an open broiler. In the kitchen, where some diners insist on eating, imperturbable women in faded calico aprons cook in huge black iron skillets on a stove crusted in primeval grease. I made my way to a dining room where a tableful of men in hunting caps sat huddled over their T-bones, with a dwindling gallon of Old Grand-Dad for a centerpiece.

Too weary to drive on, I spent the night in Greenville. In the morning I tried to come up with a new route back to Memphis, but ultimately decided to retrace my own path on Highway 61. I drove up that dusty, plaintive road as thousands of Delta natives did for decades before the malls sprang up. And I was back in the apricot glow of the Peabody in time for cocktails. ■

Mimi Read, a writer based in New Orleans, wrote in May HB about a cottage in that city's Garden District.

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Gardening on a shoestring

Creating a lush garden on a tight budget takes patience and ingenuity. But it can be done if you multiply plants by division or start perennials from seed

BY CECILE SHAPIRO

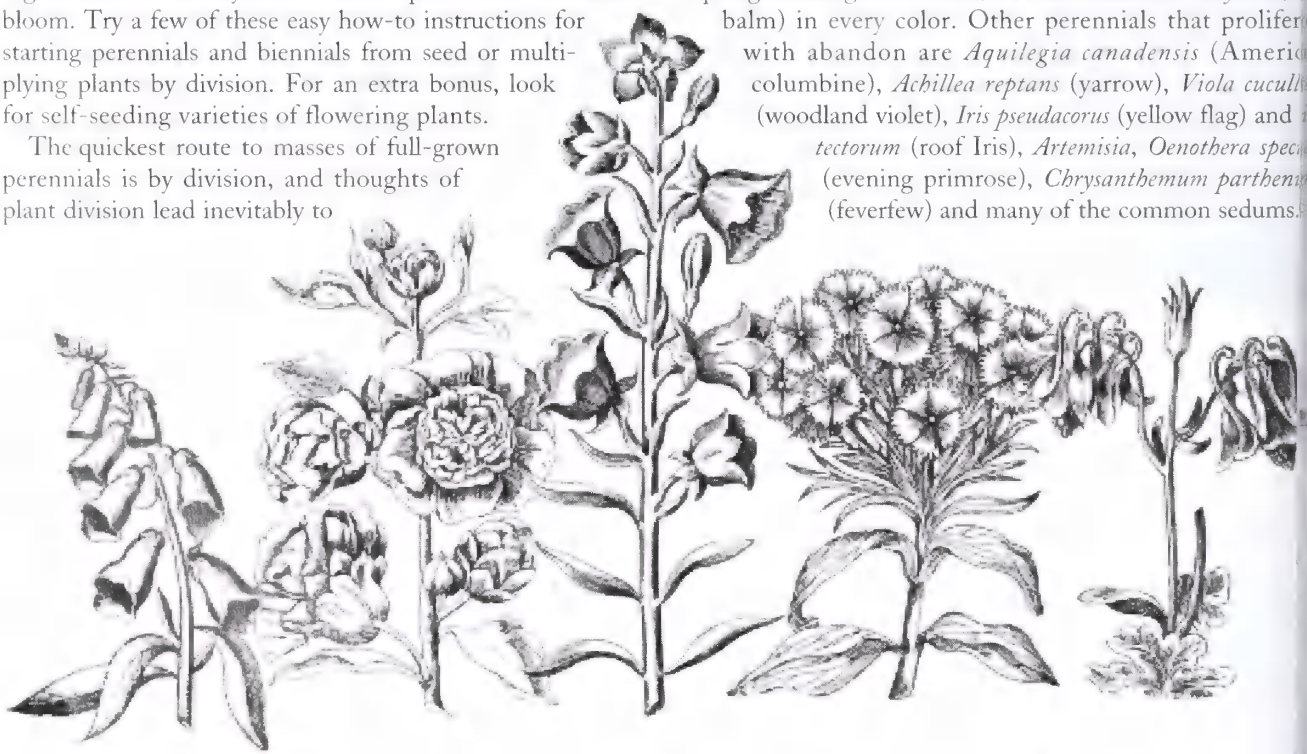
Suppose you have decided that the answer to your passion for flowers is a hundred-foot perennial border, or that meandering clumps of daylilies would soften the long fence dividing your property from neighbors, or that a cascade of foxgloves would brighten a shadowy slope.

But you might be stymied by the discovery that gardening on a large scale with plants from garden centers and mail-order catalogs can be expensive. Perennials and biennials that are mature enough to bloom the first year can cost $3 to $5 or more per plant, and you may need scores to fill a border.

You can have bounty for pennies, however, if you are willing to wait an extra year or two for plants to fill in and bloom. Try a few of these easy how-to instructions for starting perennials and biennials from seed or multiplying plants by division. For an extra bonus, look for self-seeding varieties of flowering plants.

The quickest route to masses of full-grown perennials is by division, and thoughts of plant division lead inevitably to thoughts of fellow gardeners. Since all gardeners must dig and divide plants as beds become crowded, friends are the best source of good-sized clumps of plants like astilbes (*A. chinensis*, *A. rosea*), or some of the hardy geraniums, or certain primula (Japanese primrose multiplies madly when it's happy in its location). Open your arms to gardening acquaintances who offer vigorous divisions of *Hemerocallis* (daylily), which may not come your way often because some growers never bother to divide it.

Divisions can also come from plants of your own. Certain perennials, almost weedlike in their exuberant growth, are perfect for gardeners who want lots of flowers quickly. *Centaurea montana* (perennial cornflower) always has a few offspring nestling at its base, as does *Monarda didyma* (bee balm) in every color. Other perennials that proliferate with abandon are *Aquilegia canadensis* (American columbine), *Achillea reptans* (yarrow), *Viola cucullata* (woodland violet), *Iris pseudacorus* (yellow flag) and *I. tectorum* (roof Iris), *Artemisia*, *Oenothera species* (evening primrose), *Chrysanthemum parthenium* (feverfew) and many of the common sedums.



Among perennials and biennials to grow from seed, FROM LEFT: foxglove, hollyhock, campanula, Sweet William, columbine



HELEN HAYES

1900 - 1993

"All through the long winter I dream of my garden.
On the first warm day of Spring I dig my fingers deep into
the soft earth. I can feel its energy, and my spirits soar."

-Helen Hayes, 1992

Whenever we are in the garden,
we shall remember our dear friend.

MIRACLE-GRO

You can order seeds from a catalog, or, for even less money you can gather them in a neighbor's garden

My first irises were the gift of a neighbor who arrived with a basketful of rhizomes that had outgrown their home. They soon grew into healthy clumps by my back door, and in two or three years I was passing rhizomes along to other friends.

The tall yellow *Lysimachia punctata* (garden or yellow loosestrife) now thriving by my swimming pool was an insignificant nursery purchase three years ago, and I have already given away extras. (Don't confuse *Lysimachia* with *Lythrum*, popularly known as purple loosestrife.) Nearby, a group of white-flowered *Lysimachia clethroides* (gooseneck loosestrife) arrived recently from a friend's garden. Both of these *Lysimachias*, however, can be invasive.

The downside about quickly proliferating plants is that they may become invasive. Although invaders can jump-start a garden, be prepared to pull them up ruthlessly if they gallop beyond their allotted space. *Ajuga reptans* (bugleweed), for example, which blooms a marvelous blue, loves to creep into a lawn or skitter through a border. Johnny-jump-up, a biennial tricolor viola, self-seeds with abandon. Plant one little flower and you will have dozens the following year. The same is true of many other small charmers apt to pop up in every bed, among them *Campanula portenschlagiana* (Dalmatian bellflower) and *Myosotis* (forget-me-not). Some sedums are determined to spread themselves onto every surface. When looking through a seed catalog, be forewarned by such comments as "very easy to grow" or "quick-spreading."

With division you are limited to the offspring of perennials that you or neighbors already cultivate, but starting flowers from seed allows an almost unlimited choice. Begin with the easy perennials, such as *Echinacea purpurea* (purple coneflower), *Coreopsis*, *Aquilegia* (columbine), *Campanula* (bluebell, bellflower, harebell), *Gaillardia* (blanketflower), *Malva* (mallow), *Alcea* (hollyhock), *Lychnis coronara* (rose campion), *Rudbeckia* (black-eyed Susan). Equally rewarding are such self-seeding biennials as *Digitalis purpurea* (foxglove) and *Dianthus barbatus* (Sweet William).

You can order seeds from a catalog, preferably one that offers both improved and heirloom cultivars, or gather fresh seeds in a neighbor's garden. You can begin to start seeds soon, as spring flowers mature, and continue through summer and fall. If you use packaged seeds, follow the instructions on the packet.

Seeds may be sown indoors or out, but I usually have better luck starting perennials indoors in flats. Flats may be almost any shallow container with draining holes, but I like those that are divided into cells. Seed catalogs offer flats as well as seed-starting mediums, which are disease-free and sufficiently porous for seedlings to thrive.

Once you have planted, the trick is to keep the medium moist but not sopping. I like to water with a spray-topped bottle of the type in which Windex is sold or a rubber squeeze spritzer. But never use your regular watering can—no sprinkler head is fine enough to prevent the force of the water from pushing all the seeds aside, drowning mo

To keep the medium from drying out, cover your flat af planting seeds. Clear plastic food bags are perfect for s pack flats; inexpensive moisture-retaining domes for t standard-size cellular plug flats can be found widely. H seeds that require darkness drape layers of newspaper o the dome-covered flat until seedlings emerge.

You can use the top of your refrigerator or a spot near a h vent or radiator for seeds that require greater warmth th your house supplies, but the most reliable source of warm is a heat mat, several types of which are readily availab Seeds demanding a cold spell after planting can spend t required time in flats inside your refrigerator, in an unheat garage or, if the season is right, outdoors in a protected spo

Once seed trays have been moved into sunlight and t second set of leaves has emerged, snip or pinch off (rath than pull out) superfluous seedlings so those remaining ha a chance to grow. Soon the time will arrive for most seedlin to be transplanted into sterile potting soil in a larger conta er. Use a small butter knife to assist you in lifting and mov plants and always handle plants by the leaves rather than t stem. (A plant replaces damaged leaves but not stems.)

When seedlings have grown sturdy enough and t weather cooperates, move them outdoors, gradually acclim ing them by leaving them out in a sheltered spot to harde a little longer each day. (Abrupt introduction to heat and s can be as devastating to seedlings as sudden cold and windy drowning rains.) Once hardened, seedlings can either be planted where they will remain permanently or into a spec nursery bed where they can grow without competition unti they are ready to hold their own in a border. Depending o your climate and the preferences of the plant, the seas when hardened young perennial seedlings can be set o doors may be spring, summer or fall.

Many perennials and all biennials will be ready to blom in the second year after seeding. A few early starters may s prise you with flowers in the first year, while some perenni may take several years to mature sufficiently to blossom. N matter how slow or fast seedlings are to surface, or flowers to bloom, it's always a heart-lifting thrill, an astonishing mirac to discover once again the power of a tiny seed. The rewa are worth the work and the wait. ■

Cecile Shapiro, who lives and gardens in Vermont, wrote about growing vegetables in the February issue of House Beautiful.

For seed sources, see Reader Information

SHOWHOUSE ALERT

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Forty acres and a saw





Architect Walter Kilham has worked on landmarks from Rockefeller Center to Princeton's Firestone Library, but he is proudest of the simple Connecticut cabins he built by hand



Architect Walter Kilham (LEFT) and hi first hut, built in 1938. He put the ma cabin (TOP LEFT) on an 18th-century foundation. The newest cabin (TOP RIG is designed so the fireplace and scener are always in view.

BY WILLIAM BRYANT LOGAN

Sitting in the twelfth of the cabins he has designed and built on his forty-acre mountain in northwestern Connecticut, architect Walter Kilham reflects on over half a century of handiwork. "I have always been ready," he says, "to pick up the tools."

To see the proof of his statement you only have to look around the room. This 24-foot-square cabin was built entirely of trees Kilham cut and sawed, and stone that he gathered—all on his own property. Now in his ninetieth year, he moves about with difficulty, but he points excitedly with his large, pale hands. "Over there is oak," he says. "And here is tulipwood and pine; over there is hemlock; and I used cherry for the counters. When you do things yourself," he adds with satisfaction, "you can have what you want."

This is the cabin of his old age, built nearest the "new road" (c. 1820) and thus more accessible than the cabins out on the "old road" (c. 1750), a rutted track that once served a colonl village. "I build things here when I feel the need," Kilham sa

The little cabin is as cleanly designed as a ship. Centerl around a fireplace whose massive chimney radiates heat, its arranged so that sleeping alcove, parlor area and dining tal all have a clear view of the fire. From almost any part of t house you can look out the windows, which reveal the val through the trees. "I like to watch the shadows come up o of the valley and go down again at night," he says.

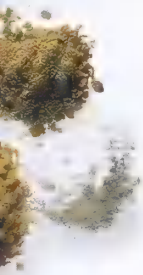
In a worn pullover sweater and orange down vest, Kilha looks like the old man of the mountain, but this is the m who built Princeton University's Firestone Library along w half a dozen college libraries and who worked with Raymo Hood on Radio City and the Daily News Building. If he less well known than some of his contemporaries, it is p haps because he has lived his life against the grain, rejecti the International Style of his time in favor of appropriaten and a Yankee's economical grace. *(Continued on page 4)*

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Continued from page 42

Kilham has lived lightly here, never taking more than he needed. "I have running water," he quips about his latest cabin. "It's in the brook over there"

Once in the 1930s, Walter Kilham and Philip Johnson sat next to Alfred Barr, the founder of the Museum of Modern Art, on a stoop on West 53rd Street in Manhattan, across from the future site of the museum. "Walter," asked Barr, "if you were to redesign this building, what would you do?" Kilham answered that he would start by talking to everybody, from the janitor to the director, to see what they needed. Barr turned to the modernist Johnson and raised his eyebrows inquiringly. Said Johnson, "I'd send everybody to Europe and bring 'em back when it was done."

If Johnson wanted to be free to create a style, Kilham wanted to respond to the needs of people and place. A bred-in-the-bone contextualist, he designed the Firestone Library to harmonize with its neo-Gothic surroundings. The library was savaged by the press at its unveiling in 1948 for just that reason, but it was later widely praised as one of the best-designed libraries in the nation.

Trained at Harvard by the Beaux-Arts master Jean Jacques Haffner—who had the habit of giving students problems to solve by the following day or else fail the course—the young Kilham became fascinated by the new zoning laws that were helping to transform New York City. Raymond Hood offered the young man a part-time position in his New York office.

Late one evening, Hood found his apprentice still bent over the drafting board, completing course work. "You've got to stop staying up like this," Hood told him with a mischievous smile. Then he handed Kilham a scrap sheet inscribed with three rough squares. "This is three square blocks of New York," he said. "Could you sketch out where the buildings go?" Hood paused. "By morning," he added.

This was the beginning of Radio City, the entertainment complex and home of RCA, later known as Rockefeller Center. This constellation of high- and low-rise buildings is thought to be among the great architectural complexes in America. To this day, Kilham admires not so much the scale of the project as the harmonious way in which Hood had him set the great towers so that none would interrupt the sightlines of the others.

Kilham was deeply influenced by Hood's sensitivity. In his own work, this quality appears even in the smallest details. The mullions on a city library are just narrow enough to deter pigeons. The foundation of the Robert Frost Library at Amherst College is made from the stone of the previous building on the site.

But nowhere has he carried through such economies so thoroughly as in his own dozen mountaintop cabins. In 1938 he bought the property for $25 an acre. The only human marks left upon the land were the old road, the stone fencelines that snaked through the woods, the cellar hole of what might have been a colonial tavern, and the last straggling scions of the north-slope apple orchard that once fed lo cider mills. Kilham drove in with a jeep cradling a home-s sawmill capable of sawing eight- or ten-foot boards. Wi his hand-crank sawmill, Kilham has made some of the m fitting habitations in the northeast.

Kilham has lived lightly here, never taking more than needed. To this day, there is no electricity on the prope because he would have had to cut trees to put in power lin "I have running water," he quips about his latest cabin. "It's the brook over there." Even in the most elaborate cabin, wa is supplied from rooftop cisterns that gather rain. He ma his dry-laid chimneys so carefully that they consumed thr instead of the usual fifty bags of cement. Wood from his ow land feeds the fireplaces and cookstoves, but because the ca ins are small and efficiently designed they require little heat

When Kilham first arrived he found a grove of standi dead chestnut, which he promptly sawed into two-by-fou and four-by-fours. The early cabins, therefore, are built beautiful and now completely unobtainable chestnut wood luxury prompted by the modesty of his means. The very fi was his bachelor cabin, an 8-by-10-foot hut. Farther ba he built a large barn cantilevered over a hill. Beneath, racked his lumber to dry.

As Kilham's life changed, new cabins appeared. The m ambitious one he built for himself and his new wife, red ging the colonial cellar hole by hand and placing the cabin top of it, carrying each stone of the chimney to its place a building in chestnut and cherry cabinetwork and seati When their first child came, he added a little bedroo More children were born and they gradually took over t cabin, so he built for himself a long house just out of earsh that he christened The Caboose.

Perhaps his favorite, however, is not a cabin at all. Set in the woods, it is a low-slung lean-to whose open front fa a shallow fire pit. The structure looks almost as though it h been sculpted, so beautifully does it make its cupped-ha gesture of openness and protection. Originally, Kilham h conceived it as a place where he might meditate before und taking a big commission, but its favorite use was for sno Christmas Eves. Backing the fire pit with green logs, would build a big blaze in front that would warm him and wife in the lean-to all night. In the morning, the rising s poured straight into the little open hut. His friend, furnit designer John Scofield, remarks, "Walter has built millions square feet of architecture, but this is his idea of perfection."

However the world judges Walter Kilham's public co missions, there may be few better examples of truly ecolo cal architecture than his Connecticut cabins. Useful, fitt and genuinely economical, they are little monuments to active harmony between a man and a mountain. ■

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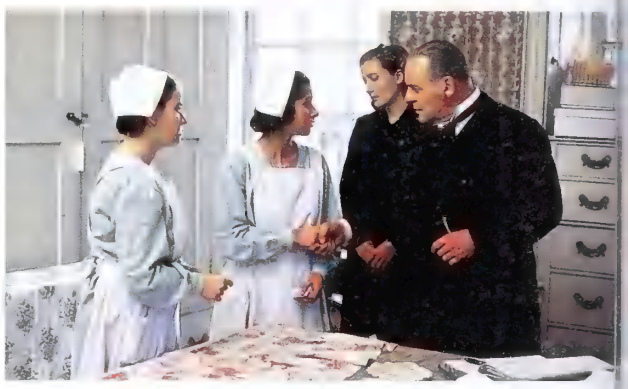
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A Merchant Ivory treatmen

For their upcoming movie, the award-winning team had to cast yet another glorious house, molding it into both setting and—as always in their work—one of the characters

BY BOB SPITZ

When he decided to produce a film based on the novel *The Remains of the Day*, Ismail Merchant knew the project required two wonderful actors and a magnificent house—and not necessarily in that order. Darlington Hall, the setting for Kazuo Ishiguro's highly acclaimed 1985 book about an English butler and his life in service during the 1930s, resonated throughout the fictional memoir like an ethereal character, silent but as meaningful and charismatic as any of the human beings who were involved.



Merchant's productions, directed by his partner James Ivory, are admired for many reasons, and the romantic old houses that they use as sets rank high the list. From Beechwood, the Colon Revival mansion that actually inspi their 1972 film, *Savages*, to the Kent fa ly estate borrowed for *A Room with a Vi* (1986), to Wilbury Park, one of Englar most beautiful Palladian houses featu exquisitely in *Maurice* (1987), the selecti of gardens and houses remains one of th principle bits of stagecraft in bringing stories to the screen.

Merchant is a legendary self-promoter who uses charm way Joe Montana uses a football. During the movie's ea weeks of production, he beguiled me on the telephone (hav called because he had seen some of my articles on the fi industry) with tales of rigorous house hunting across the

Settings in Merchant Ivory's new film, CLOCKWISE FROM TOP LEFT: Dyrham Park, used for exteriors. Powderham Castle; the butler, played by Anthony Hopkins, in the master bedroom. Servants' rooms at Badminton House (with Em Thompson as the housekeeper). White-haired James Ivory and crew in Badminton House. Library at Powderham.

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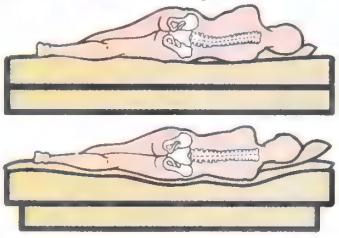


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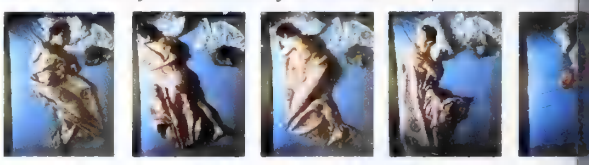
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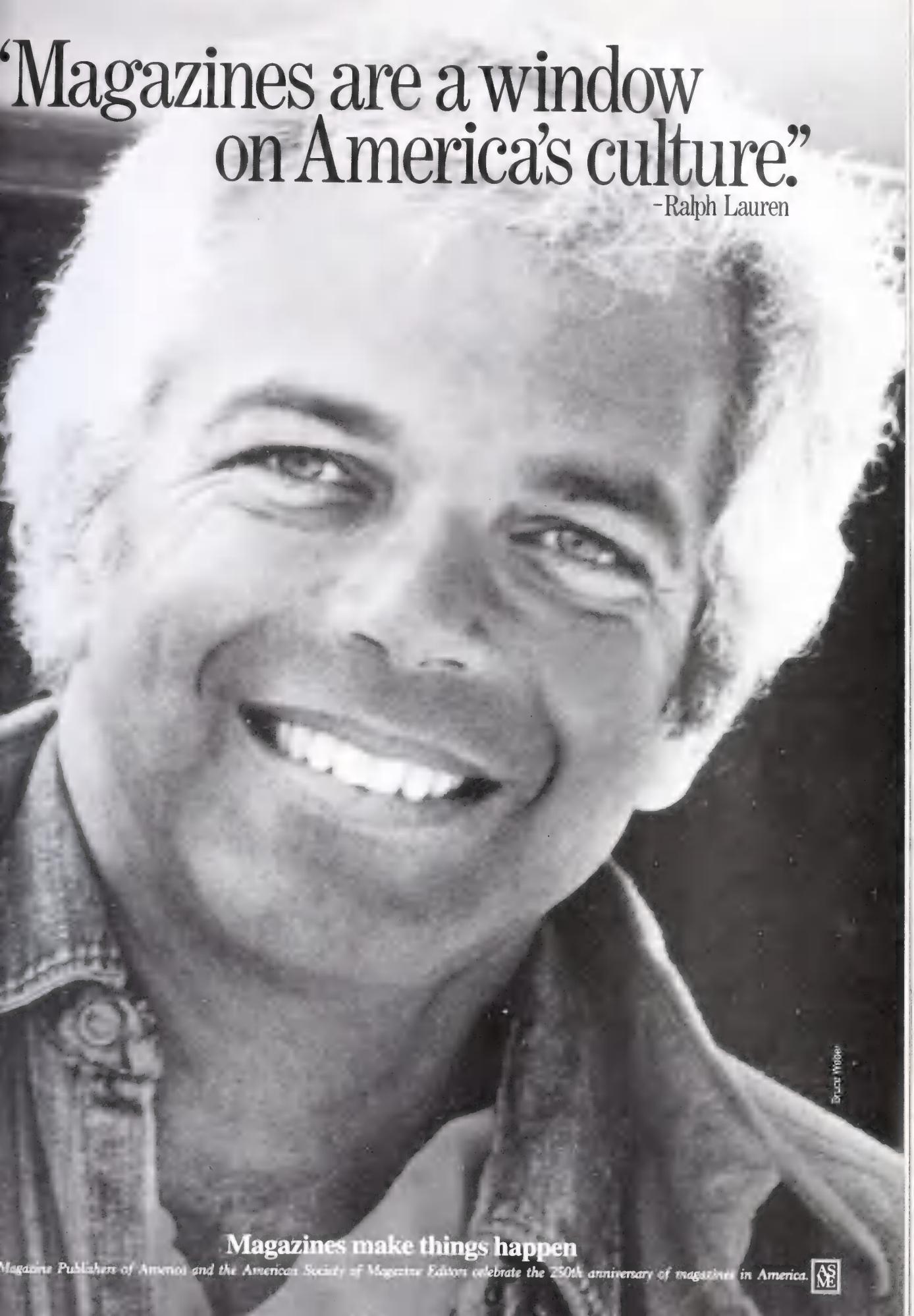
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Powderham Castle is an overwhelming place, but Anthony Hopkins's flinty performance manages to upstage it

English countryside, choosing the perfect location for *The Remains of the Day*. "We set near-impossible standards for ourselves," he told me. "We decided the place had to be more picturesque, more dramatic—more spectacular—than any in our previous films. Which it is, in spades." And, of course, I took the bait, assuring him I would be on the next plane to see for myself what kind of architectural treasure they had bagged.

Merchant knew that the house chosen for *The Remains of the Day*, which was described by the butler in the book only as a "genuine, grand English house" in the West Country, would not fit everyone's personal vision of Darlington Hall. Several art-crew members envisioned it as a mighty Jacobean house with large windows, open parapets and extravagant decoration; others lobbied for a more conservative Georgian manor with bold cornices of white stone and painted-wood trim. One point of view, however, took precedence over the rest of the creative team. "Jim was very precise," Merchant said of his partner. "He was looking for a classical house whose personality inhabited every scene. We treated its selection as we would that of a major star."

Over the course of several months, Merchant, Ivory, the film's production designer, Oscar winner Luciana Arrighi, and art historian Joe Friedman, who doubled as the film's location manager, toured western England's stately homes. They were looking for an ideal, available setting with sweeping, landscaped grounds; an opulent ballroom; elegant, gilded sitting rooms; an abundant library; high-ceilinged bedrooms; and ample space for the construction of shabby servants' quarters. "A fantasy house," was how Arrighi described it, and, indeed, "fantasy" became a literal description when no such architectural trove could be found. To create the desired grandeur they resorted to a practice called sandwiching. This means stringing together rooms from several locations, as was done on the team's *Howards End*, winner of three Academy Awards for 1992.

Clearly, Merchant Ivory, as they call the partnership, is the Earl of Sandwiching. They located four separate houses in the countryside of southwest England with rooms that would match up as a composite Darlington Hall. "We've been shooting at Dyrham Park north of Bath for the exteriors, then Corsham Court near Chippenham, which has magnificent picture galleries, and then Badminton, where we put in the kitchen, the butler's pantry and the servants' bedrooms," Merchant said, wearily. "Sometimes when you wake up in the morning you can't remember where you are."

I caught up with the production at the fourth location, Powderham Castle, a sprawling, turreted mansion nestled in a wooded preserve just outside the old cathedral city of Exeter. It was everything Merchant had promised and more—like a fortress out of an Arthurian fantasy, except for the cameras and klieg lights littering the grounds. Built in 1390 as a residence for the landed Courtenay family, Pow derham provides the movie with its plush staterooms wher Stevens, the butler, played by Anthony Hopkins, preside and where much of the action takes place.

Although Powderham is an overwhelming place, Hopkin manages to upstage it. He is a solid, broad-shouldered mar vigorous without the go-go vanity that animates most actor and his Welsh blue eyes pin you firmly to his gaze. As a but ler—not just any butler but the éminence grise of a grea house—he mixes brusqueness with authority to give hi character a polished yet flinty edge.

"Miss Kenton," he whispered near the camera, addressin the housekeeper, played by Emma Thompson (his Oscar winning costar in *Howards End*) in a scene I watched, "if yo for one moment believe I have time on my hands, that display more clearly than ever your great inexperience. I trust that i years to come you will gain a clearer picture of what occurs in house like this." Hopkins's ice-rimed voice coupled with th setting made the hair stand up at the back of my neck.

"We knew this house was right the minute we saw it," sai Luciana Arrighi, as she showed me a sheaf of blueprints o the castle's labyrinthine ground floor. We were standing i her document-stuffed production trailer parked just outsid the entrance hall, from which she could keep an eye on th set. Arrighi helps structure the film's prevailing look and ha an impressive string of prior credits.

"This house has such character," she said. "The mus room, which we're using for the conference-dining hall, is cavernous but stately space, and the smoking room is so live ly." But she admitted that the determining factor was th central staircase. Said Arrighi, "Jim Ivory saw the staircase; has the most extraordinary color—a virulent sort of aquam rine—and he said, 'This is wonderful! If you see figures formal clothes coming down past this color, it will be striking.' So instead of a well-mannered, gentle-hued back ground, we went for brilliant color."

Once Powderham had been selected, Arrighi and h staff—set decorator Ian Whittaker, who has also won a Oscar, and production buyer Jill Quertier—began to wh the place into shape. Like many of England's stately home Powderham is open to the public to help pay for its enormo upkeep. The owners, Lord and Lady Courtenay (he is heir the earldom of Devon), live in a private wing of the castle, b many family treasures are in the public rooms, some protec ed by netting. Other pieces are packed away to protect ther

Furnishing the house for the film meant convertin its museumlike spaces into a convincingly livable home. was a huge project, subject to the castle's fragility and th obsessive perfectionism of the director, but the decorato were undaunted. "It's easier to create something exquisi when you've got this wonderful base *(Continued on page 5*

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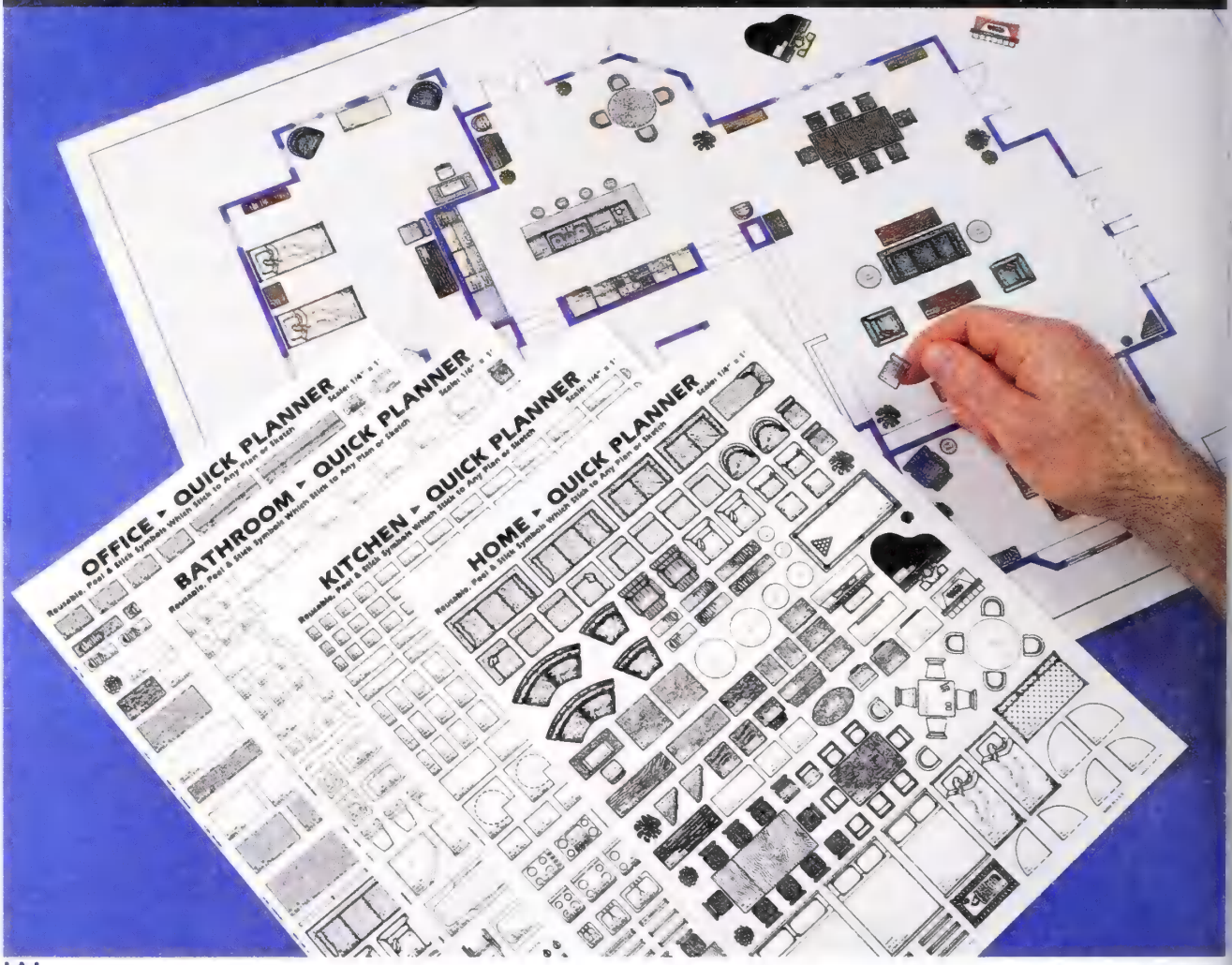
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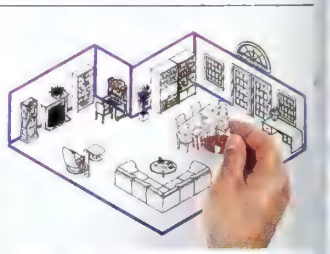
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Continued from page 50

Ivory feels that if he is working in period, he wes it to the audience to transport them in place and time

to have to bring in every single object," said Quertier. ey began the renovation quite academically—by study- ow people lived in great houses, working from old pho- phs in British magazines. "The characters in this movie pical of English aristocracy of the 1930s—people with mous staffs," said the set decorator, Ian Whittaker, who e through each room with proprietary gusto. "But they also eccentric. They lived as they wanted to live; they t mind plunking down overstuffed chairs in the middle delicate Adam sitting room. So you wound up with a unlikely mix of styles."

create an intimate feeling, an array of 1930s touches needed. "The sitting rooms were terribly formal," noted hi, who dressed and rearranged the sets every half hour g the hectic shoot. "They were furnished with very stiff ture. So we moved all those things out and brought in shy old-fashioned armchairs covered in Sanderson z, and period lamps with fringed shades." Books and papers were scattered about, along with framed pho- phs found in antiques shops or cut out of books.

Whittaker picked up a sepia-toned photograph from iano depicting a regiment of soldiers in full battle dress. is from the 1914 war. I found it in a junk shop outside ingham. And it really is a nice picture—genuine, and ight for the room. It's there primarily to give Lord Dar- on a background. We often make up backgrounds: they at Oxford? Did they row? Personalities emerge details you lay in around the room."

Ivory, a handsome, aptly named white-haired man e protective businesslike facade conceals a gentle inner fills in a lot of those details himself. "If we're working in iod, I owe it to the audience to make them feel they're transported to that place and time without any distrac- ," he told me, lounging between takes in Lord Darling- upstairs bedroom. "That means when I look through amera, I want to see the 1930s."

ter, during another break in action, Ivory ordered hi to provide more authentic highball glasses for a . In most cases, that would generate instant chaos on a ut Arrighi, a veteran of Merchant Ivory productions, prepared. Hand-cut crystal highball glasses materialized ntly. "With Jim, you can't get away with anything," she "Not the tiniest, most insignificant prop goes unnoticed m. And everything has to be top quality, a work of art, is a great strain on my $100,000 budget."

rpeting the two sets proved a forbidding task. The s were painfully large and opened to each other, so the ts would have to match or harmonize. An appeal to the houses" that provide such props went unanswered se of the size and peculiar shape of the rooms (long and w). So the resourceful decorating team scavenged through Powderham and found an Oriental rug rolled up in the billiard room and another tucked away in an upstairs bedroom. Lord Courtenay stopped by the set one evening and said he was sure they were made for these rooms, but no one in our time thought to put them there.

The draperies were equally troublesome. "The ones hanging underneath here are original eighteenth-century material," Arrighi said, touching the fabric with care. "Lady Courtenay has kept them up although they are in tatters. Beautiful as they may be, we couldn't presume that Lord Darlington's house would have shredded curtains." When Lady Courtenay refused permission for their removal—she feared they would disintegrate in the process—the filmmakers carefully put similar curtains of their own on top of the existing ones.

In an adjoining suite, a team of assistants was putting the finishing touches on what would become the film's most lavish and intricate scene. No Merchant Ivory production is complete without a banquet, and the one in *The Remains of the Day*—a gathering of fictional dignitaries meeting to discuss a revision of the Treaty of Versailles—was intended to surpass all previous efforts.

The banquet's setting, Powderham's sprawling, leaf-green music room, was added to the castle between 1794 and 1796 and was designed by the noted architect James Wyatt. It was a fairly empty Adamesque room with a few pieces of pink period furniture, and the crew was instructed to move everything out so they could install an enormous Victorian table capable of seating 37 people.

Arrighi and her staff studied the etiquette of royal banquets, then signed on retired butler Cyril Dickman, who used to preside over such events at Buckingham Palace. "We're working very closely under Cyril's beady eye," Arrighi said, producing a long list of items for his scrutiny and approval. "We got the most magnificent silver from Garrard's—huge, mostly Victorian candelabras, along with tableware. And Jim made us hand-print all the menus."

Once again, the filmmakers were thwarted by carpeting. To protect their family heirloom, the Courtenays had removed the antique rug—an Axminster by Thomas Whitty, the mill's founder—that had been especially crafted for the room. Arrighi commissioned scenic-artist John Candle to paint on canvas an exact copy of an Adam carpet to run the entire length of the floor. "We backed it on felt and tacked it down and it will look exactly like the real thing," she said.

When the work was almost over, Ian Whittaker confided, "The house has been a temperamental terror, forcing round-the-clock efforts to solve one problem after another. It's a good thing the actors in this movie happen to be trouble-free."

The Remains of the Day will open this fall. ■

Bob Spitz covers the arts in New York, London and Los Angeles.



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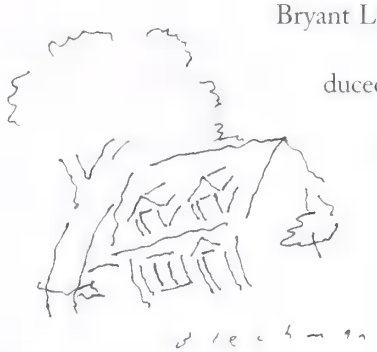
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s issue is a perfect example. Green architecture is the
being given to houses where serious
tion is paid to how a building is
ted on its site, what materials it is
from, and how the building itself can
with nature for heat and light and
ll the things that make rooms livable.
d of thinking of a house as something in opposition
ture, or something to protect us from it, the "new
behind green architecture is that a house can be
ned in harmony with nature, working with it to
ve those important elements of comfort.
've come a long way from the solar architecture I wrote about in my book *Solar Houses,* published 15 years ago, when "architects designed solar collectors for people to live in," as architect William McDonough says. William Bryant Logan's report on green architecture, produced with the help of House Beautiful editors Susan Zevon, Jody Thompson-Kennedy and Jane Margolies, moves from the pit houses of the Stone Age, to the pueblos of the American Southwest, to the organic architecture of Frank Lloyd Wright, to Emilio Ambasz's notion of a house as "a pact of reconciliation between our needs and nature's."



Our portfolio on green architecture is full of promise and hope, not only for each of us individually, but for the planet itself and the bounty it offers the generations to come.

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Originally a front and back parlor (one with a view and nonworking fireplace, the other with a working fireplace and no view), the living room is unified by love seats, swivel chairs and an ottoman in the same blue-and-white striped floral chintz, which have the effect of a mirror image. Another strategy: placing an 18th-century round fruitwood table directly below the arch. It's where Alexandra Stoddard sits to read, write, and watch the sun set over the harbor.

The lifestyle lady

Alexandra Stoddard has always been ure about how people ought to decorate and garden, and writes about it copiously. Here is where she practices what she preaches



THIS PAGE, CLOCKWISE FROM TOP LEFT: The little house on Water Street, once flat-topped, got its gable roof around 1850, its fan window and doorway recently. A reproduction 1775 American flag. Antique quilts on a 17th-century Frenc farm bench, paintings by Roger Muhl and Tom Robinson. French and Portuguese pots and pitchers in the potting shed A picnic basket en route to DuBois Beach. Poesy among the posies: where Alexandra Stoddard often does her writing ("I don't like to write in town"). Stoddard and Peter Megargee Brown at Dodson's boatyard down the street.

BY ELLEN STERN

PHOTOGRAPHY BY ELIZABETH ZESCHIN

PRODUCED BY CAROLYN ENGLEFIELD

As a child, Alexandra Stoddard lived in farmhouses in Massachusetts and Connecticut with antiques and perennial borders. At four she had her own garden, and at five a garden club whose reluctant members she bribed with Hershey bars. One project was to snitch daffodils from a woman neighbor, bind them in ribbons, and sell them back to her.

She has long since gone straight, and these days it is her lifestyle that Stoddard packages and sells so prettily, with ribbons adorning not only her daffodils but her press kits. A New York interior decorator who honed her style under the austere eye of McMillen's legendary Eleanor Brown, Stoddard became disenchanted with her clients' formali "They weren't lighting candles, bringing flowers inside or li ing in their living rooms," she grieves. "I couldn't figure out. In my parents' house, people were always more impo tant than the furniture." And so she set about sharing h vision, through writing—ten books so far and a monthly c umn in *McCall's* magazine—and lecturing on how to furnis garden and correspond gracefully.

Inevitably, Alexandra Stoddard needed another home write about. Window boxes and ficus trees in a Park Aven apartment are no substitute for violets and robins' nes One glorious May day in 1989, she and her lawyer-writ husband, Peter Megargee Brown, discovered the seasi village of Stonington, Connecticut. "I loved the light, t clanking halyards, the flapping flags, the proudness of it."



PAGE, CLOCKWISE FROM TOP LEFT: **The den, with an 18th-century fruitwood desk, 17th-century corner chair with original epoint, and antique birdcage perched atop an 18th-century pine corner cupboard. The dining room with 18th-century ench farm table, 18th-century English pine hutch with slatted quarters below for live chickens, and porcelain plates, s and vegetables by Lady Anne Gordon, a family friend. White cotton tab curtains over the kitchen's little café table. The original late-19th-century tub in the upstairs bathroom. A daughter's bedroom, a mother's quilts.**

t the house, when they first spied it, had no pride at all. s taupe, "and if there's one color I *hate,* it's taupe." In on, it had a "turquoisey, yucky door." But Stoddard also he old window glass and the wide pine floorboards, the lilac tree in the backyard, the views of Stonington or. "I absolutely knew without question that this was the . Peter was not enthusiastic, so I said, 'Just do it for *me.*'" was not a bit sure," he testifies. "I thought it was nine- n-century *ugh.*" The sinks dripped and the toilets didn't There were linoleum floors, rust, rot, worm holes. rator Georgina Fairholme, a Stonington resident at the said that it was a "terrible house, a rabbit warren." ppycock, sniffed Stoddard. So she and Brown—who work from their New York apartment, relax by reading her at the fireside, introduce each other on lecture tours, and finish each other's sentences—donned matching overalls and climbed matching ladders to paint the interior themselves. The kitchen became a rich blue that its manufacturer, Fuller O'Brien, calls Velvet Morning, reflecting the notion of water and sky. Almost everything else became white. ("I'm known for white," Stoddard says.) The doors, first painted, were then unpainted. With the guidance of New York architect Peter Pennoyer, they found an antique fan window for the attic and an 18th-century Connecticut River Valley doorway from Vermont.

More than a weekend retreat, more than second workplace, this house, for Alexandra Stoddard, is "paradise," just as she expected. "When we first saw it, I told Peter, 'It's all we need. I can whitewash it, and it'll be so adorable.'"

She did. And it is.



"This house is all about sky and water," says Stoddard, "so blue was logical for the kitchen," a room added on about 1850. The 18th-century farm table, 19th-century garden chairs, and very experienced English butcher-block table purchased for a client who decided against it, help make this a favorite room. The big table is one of six eating places here, including one outdoors. Summer meals center on lobster, fish, corn and tomatoes from the village, basil and mint from the tiny backyard garden.

For more details, see Reader Information




"I never dreamed that
I'd be able to walk into a room
that's so sunny by day and
so romantic by night," Alexandra
Stoddard says. "The four-
poster, the fireplace, the stars,
and the two of us...."



e have a fire every single night and every
gle morning," Stoddard says, pointing to the hearth
ng her pine four-poster. The tall 19th-century
h pine cupboard holds her roundup of marbleized boxes
e of many collections). The 18th-century Chinese
niature chest of drawers holds cartridges of fuchsia ink
h which Stoddard writes her books (*Creating a*
utiful Home from William Morrow is the latest) and
wers something like two hundred letters a week.

Raw space refined

How a painter husband and interior designer wife tamed the long, open, vaulted upper story of a 1940s supermarket in Sonoma County, California



Multiple skyligh
and the frosted glass wa
of the main bedroo
provide soft natur
lighting for an open pla
Enclosure at left is s
Zane's room; at righ
a large clos







BY PADDY CALISTRO
PHOTOGRAPHY BY MARK DARLEY
PRODUCED BY JODY THOMPSON-KENNEDY

In the heart of Healdsburg, a small township in California's picturesque wine country, turn-of-the-century rustic is the prevailing style. Wade and Myra Hoefer's big white loft apartment—its outside staircase just past the local health food store and little movie theater—is something else again. This is turn-of-the-*next*-century urbane; the only country touches are the bowls and vases of fruits, vegetables and flowers that flourish in the fertile surrounding valleys—Napa, Sonoma, Mendocino.





The building was erected as a supermarket in the 1940s by Purity Stores. It was designed in the company's signature style, to resemble the steel Quonset huts that became commonplace during World War II, but made instead of reinforced concrete with skylights and a frosted-glass end wall. There was no upper story to begin with, but one was created in the early eighties when a real estate developer made retail spaces below and a 120-foot long, 14-foot high undivided loft above. Artist Wade Hoefer leased this upper space as his painting studio for a while and then, three years ago, the whole family (son Zane is twelve) decided to live there.



The Hoefers' home office (TOP LEFT) is separated from their bedroom by a low wall. TOP RIGHT: Myra Hoefer with Wyatt North, one of her grandchildren. TWO VIEWS ABOVE: In the kitchen's dining area, where wicker chairs pull up to a pine table, are wine-country millstones, a Ron Mann Designs lamp. LEFT: Myra groups roses and green apples. OPPOSITE: Wade Hoefer landscape. Floor finish is Kraft paper decoupage.

Making a home out of raw space is no longer unusual in the warehouse and factory districts of older cities, but to a family that had lived in a ranch-style house in a California vineyard this was an experiment. They wanted to impose as few walls as possible on an unobstructed space in which the bedroom's east wall of glass can be seen from the entry forty yards away. As viewed from that entrance, only two rectangular walls interrupt the open space under a barrel-vaulted ceiling. Says Myra Hoefer, "We don't expect other people to understan

Myra Hoefer feels that when a color scheme is pale and neutral, textures must deserve attention









h the Hoefers have downtown work places. OPPOSITE: Myra's office, one of her generous sprays—of wild and lichen—dominates a corner. Wade's studio away n home (ABOVE AND RIGHT) is bathed in the kind of daylight nters thrive on. Note son Zane, visiting his father and oting a basket. BELOW: The shared office in the loft.

more details, see Reader Information





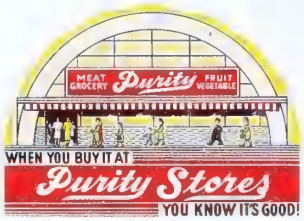
this kind of unconventional open space right away, but we find it very comfortable and it showcases what we both do."

Wade Hoefer's oversize canvases make those few existing walls seem to disappear, and his landscapes give a romantic flavor to the living areas. Myra Hoefer's dramatic floral arrangements, resembling those that she regularly produces for fashionable restaurants such as San Francisco's Aqua and Restaurant LuLu, add color to the loft's pale monochromes. Myra used furniture to delineate different areas of use, explaining, "Too many fixed walls would have ruined the sweep of space and this way we can move things around and create new groupings when we feel like it."

What Myra calls her "floating rooms" radiate off a central axis, each area defined by function. There is no mistaking the living room, for example, with its plump ivory sofas arranged for easy conversation around a low Chinese-style table. The minimalist kitchen a few feet away has concrete countertops and painted pine plank cabinets.

Only Zane's bedroom, the bathroom and a walk-in closet are entirely enclosed. The master bedroom is almost as open as the living room with just the hint of a screen. The bed is on a platform against the frosted glass window.

Although both the Hoefers have other studios, Wade sometimes uses the loft as a gallery in which he entertains prospective buyers, and Myra's decorating clients meet with her here on occasion. Whether working or at leisure here, the couple pronounces their experiment a success.



A souvenir from Purity Stores is this colorful cardboard sewing kit (TOP), accurately showing the building profile. LEFT: The arched glass wall represented in the sewing kit is seen here as a backdrop for a bedroom seating area, furnished with two Japanese gaming tables, a Mexican whitewashed pine chest of drawers. BELOW: Twelve-year-old Zane's room is "all boy," with cowboy and baseball themes. RIGHT: The bed is centered on the glass wall—an ethereal headboard. A large wood-and-copper birdcage designed by Myra Hoefer gives a suggestion of privacy to the master bedroom without walls.





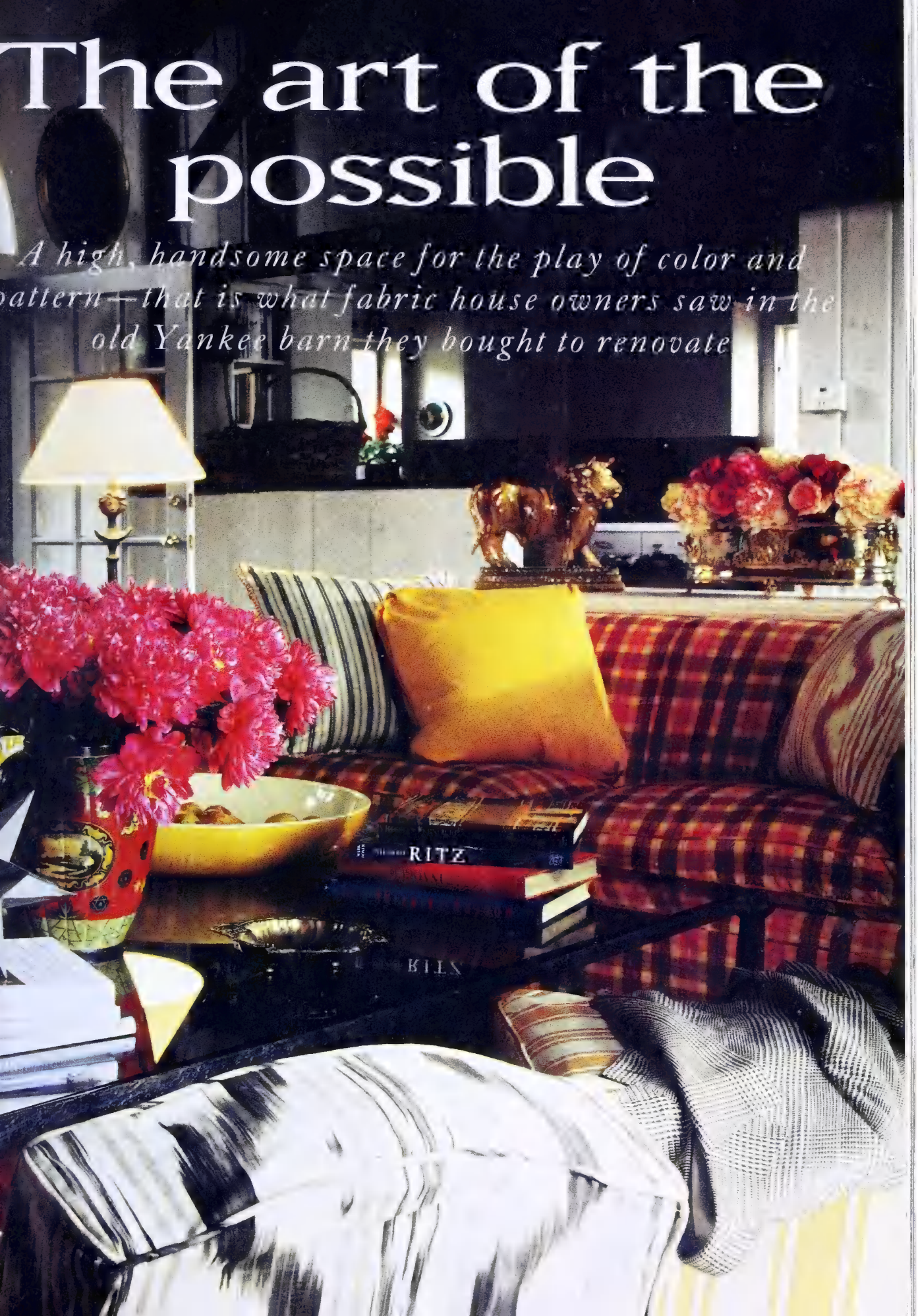




The expansive living room of this converted 1880s barn in Connecticut makes light of baronial-scale sofas and chairs. Pierre Frey fabrics, from Fonthill Ltd., are mostly based on 18th-century originals.

The art of the possible

A high, handsome space for the play of color and pattern—that is what fabric house owners saw in the old Yankee barn they bought to renovate







JUNE KURT
OTOGRAPHY BY ELIZABETH ZESCHIN
ODUCED BY CAROLYN ENGLEFIELD

ving in a barn was the last thing John Brewer in mind when he went looking for a weekend house in hills of northwestern Connecticut. The next-to-last g he had in mind was enduring the turmoil of a six- th renovation project. What, then, possessed him to do ? "It was the sheer intoxication of space," he admits, ping an arm toward the hand-hewn beams bracing the oot ceilings of his living room. "Only a barn gives you a sense of—it's more than space or charm—*possibility*." ut before the possible came the practical. The late 19th-century shingled barn, on a dirt road bordered by woods and meadows, had become a house in the 1940s, and its black-green paneling and even the wiring were dated.

The co-owner of the house is Ken LaCroix, also Brewer's partner in the New York fabric and wallpaper house, Fonthill, Ltd. The two are old hands at toiles and tapestries, brocades and prints. When it came to covering the big, comfortable chairs and sofas they had gathered for the barn's capacious living room, they wanted a lively mix of patterns—"not just a polite stripe-with-floral-with-solid combination," says Brewer, "but distinctive patterns of real character." Happily, the answer lay right in their own showroom. Since 1991, Fonthill has been the exclusive distributor of Pierre Frey's newest fabric collections from France. In the Pierre

ning an inviting
ing corner (OPPOSITE) is
cite-covered screen from
dolph & Hein, reminiscent
8th-century print rooms.
prints form a gallery of
ortant figures of the British
pire. Chairs in Varengeville
ted cotton by Pierre
. ABOVE: Symbols of the
seasons prance across
curry-colored sofa fabric.
owner John Brewer,
ident of Fonthill fabrics,
m hopelessly partial to
ows and reds—even in the
er beds." RIGHT: Pillow
—all of it in French.





Frey Petits Champs collection—ten distinct, compatible prints on cotton, each in three different colorways—Brewer found just what he was seeking. Not only has the job of harmonizing hues been done by the manufacturer, but each of the prints has a strong individual character.

Like the barn itself, the clan of French fabrics exuded a sense of the past touched with contemporary daring and playfulness. So, with a zip of the slipcovers, the old place (now with fresh cream walls) took on a colorful French twist.

Outdoors, Brewer and LaCroix rooted—and uprooted—their way to success. "We're always changing around the plantings, to introduce new things we love," says LaCroix. On their less-than-an-acre, over fifty different varieties of old roses bloom in tangles across arbors and stone walls. This year an entire perennial bed was dug up, awaiting a new scheme. The same restless principle seems to apply to decorating the barn. Brewer confesses he has had four different sets of slipcovers made for the living room and porch furniture—and uses them all. Apparently, it's not just the seasons that dictate his urge to change—the Petits Champs fabric collection shown here is just as warming in winter as it is cheerful in summer. Admits Brewer, "I change the slipcovers just to have a shift of mood. Friends who have been over for dinner on Memorial Day sometimes don't recognize the place when they come back on Labor Day! They think we've gone to lots of trouble. But it's easy—particularly when you work with a sophisticated fabric collection that has done all the important thinking for you. The possibilities are endless."





The gazebo (ABOVE) is the favored summer breakfast nook. FAR LEFT: John Brewer who, with partner Ken LaCroix, has turned their acreage into a lush garden. LEFT: Rimming the back walk are hostas in the ground and many plants in pots. OPPOSITE: On the porch, the ottoman fabric in the foreground—paisley with a fanfare of fruits—lends a continental touch to Vintage Collection wicker by Bielecky.

For more details, see Reader Information

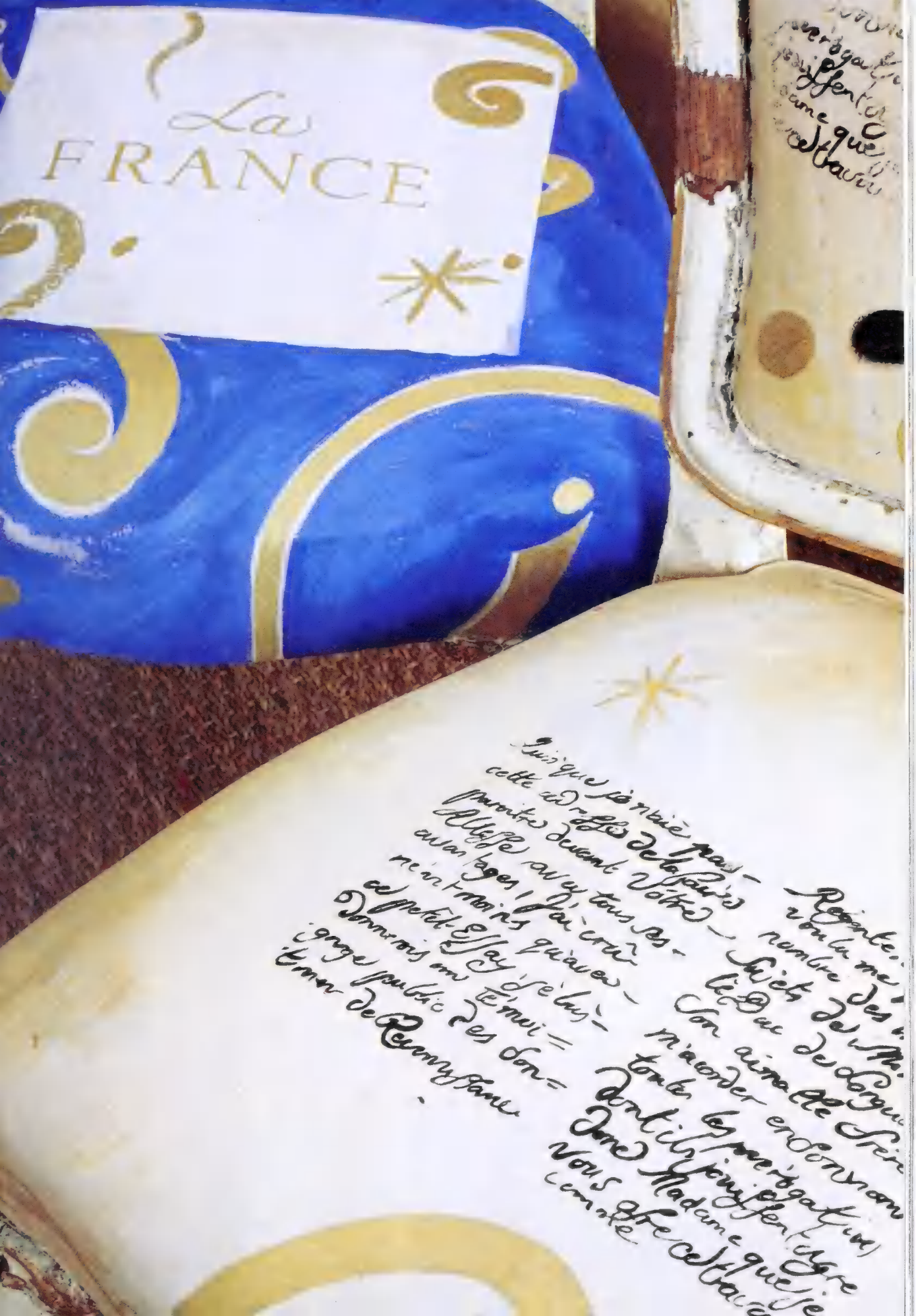


The shock of the avant-garde, the reassurance of tradition—combining these is the skill of London decorative

Collage & calligraphy

artist Carolyn Quartermaine. Typical efforts: fabric on an antique chair screen-printed with words from a Mozart manuscript; silk collages marked with 18th-century lettering

Carolyn Quartermaine says, "I like the look of calligraphy, not what it says, and when I make collages out of calligraphy scraps, they take on a language all their own." THIS PAGE: Antique French chairbacks upholstered in Quartermaine's silk-and-paper collages. Mozart Manuscript fabric at rear at Christopher Hyland, New York. OPPOSITE: Calligraphy was hand-screened for chair in foreground. One-of-a-kind collages decorate blue chair.


La
FRANCE

BY NICOLE SWENGLEY PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY CAROLYN ENGLEFIELD

"I can't stop thinking about my work—it's such an important part of my life," says Carolyn Quartermaine, so she makes things easy by combining her home and her studio. Like her collages, the apartment changes when her interests do. Right now the walls are a chalky pink with an air of glamorous decay that harmonizes with her current wall-hangings, screens and upholstery.

Trained in fine arts and textile design, Quartermaine has her own business in which she designs lamps, decorative plates, rugs, vases and furniture, along with hand-painted and hand-printed silks. Her clients include designers like Donna Karan (scarves and fabrics), Ralph Lauren (window displays using her chairs) and David Hicks (collages, vases, screens).

Old and new mingle in many ways in Quartermaine's apartment: Simply styled curtains are made of antique monogrammed linen sheets from a Paris flea market; formal court furniture is deployed casually in spare white rooms that are clearly today's. The source of her very personal style? "I love the ambiguity of hidden layers, although I guess that's natural for a collagist," she says.













Carolyn Quartermaine, in her apartment/design studio (LEFT) in a dress whose fabric she designed for Donna Karan's Resort '92 collection; around her, late-19th-century gilded Italian chairs upholstered in her silks. BELOW: A crystal chandelier illuminates a collage trio: wall-hanging, papier-mâché mannequin, and chairbacks made of stretched canvas collaged with hand-painted and printed papers and silks. BOTTOM LEFT: A plaster copy of a Roman bust decorates the bathroom. FAR LEFT: The framed collage in the room used for living, dining and table work is now reproduced as a rug in the Ege's Tapis Art Line Collection at New York's Einstein Moomjy. OPPOSITE BELOW: Personal treasures include gold-painted soup bowls from Italy and French wineglasses.



Some decorators who love the pale neutrals stop there, but Quartermaine is open to a wide color range, as seen in the bright silk taffeta bedroom curtains. Her hand-painted fabrics cover chairs and bench; the bed is a 19th-century French piece bought at auction.

GREEN ARCHITECTURE

BY WILLIAM BRYANT LOGAN

When siting, materials and building techniques cooperate with nature, we call it green architecture. The object is to avoid toxic components and fossil-fuel technologies wherever possible. The oil crisis of 1973 gave a sudden impetus to green design, but also nearly destroyed it. "Architects designed solar collectors for people to live in," says architect William McDonough, "instead of making houses for people's comfort." Between machines for living in on the one hand and hippie-inspired Hobbit holes on the other, green architecture was nearly stillborn.



CASA CANALES IS A 2,500-SQUARE-FOOT DWELLING (THIS PAGE AND DETAIL) that architect Emilio Ambasz is currently building on a mountainside above Monterrey, Mexico. Although it encompasses breathtaking views and spacious rooms in a hot climate, the house is cooled by screens, overhangs and a unique water-cooling system. Entered from above, the home resembles a broad triangular reflecting pool that juts out into empty space. Fed by springs from the mountain, the water continuously evaporates from the pool on the roof, and the resulting cool, damp air is sucked downward along the descending staircase into the house, where it spreads through the rooms.

Since then, however, young architects and builders have joined high ch to Mother Nature in fruitful and surprising ways. Architect Emilio mbasz designs buildings that reconcile the human and natural worlds. house is unnatural," explains Ambasz, "so you have to make peace. A use stands as a pact of reconciliation between your needs and nature's."

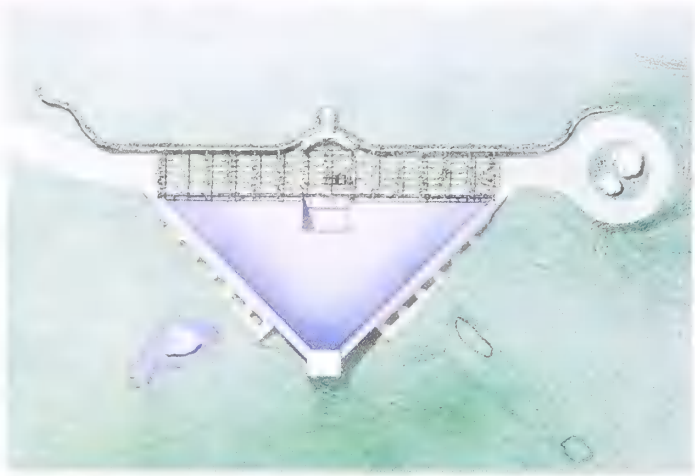
his harmony is not a newfound goal. It represents the of vernacular building from the Ice Age forward. iam Morgan, the architect, who writes about prehis- building, notes with pleasure that hundreds of pit es—photographed from the air in Alaska—represented irst motels. Dug directly into the ground, the Stone structures took advantage of the earth's insulation for heating and cooling. They were easily built, and did amage to the land.

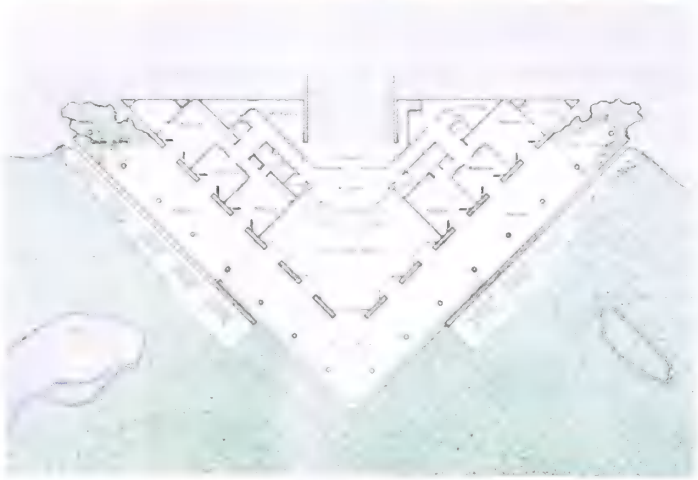
that regard, the pit houses are not very different from vhole tradition of houses that cooperate with nature. asz's Canales is the latest of a long line of structures— ding the Taj Mahal and ancient Persian cities—that advantage of the cooling properties of groundwater. thick walls and south-facing sites of European villages pueblos in the American Southwest are close kin to nt rammed-earth houses and even to Michael olds's eccentric tire-walled Earthships. Skylit houses e daylight reaches every part of the interior reflect the s of Japanese shoji design.

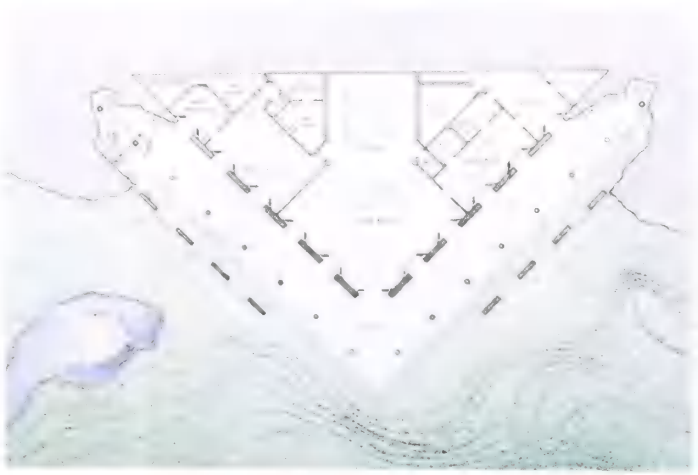
hat is new about green design is that it brings these iples back into modern architecture, after an amnesia alf a century. Perhaps it is no accident that Frank d Wright's lectures on organic architecture awakened echoes until recently because they immediately pre- d the outbreak of World War II. When the war d, America was left with tremendous technological gth and cheap energy, a combination that encouraged levelopment of the glass box and of haphazard siting. cared if the big windows leaked energy, the whole faced north, and the sheltering trees were destroyed at the wind buffeted the structure? Cheap oil heat d solve all ills.

hose days are gone. Architects are, in McDonough's se, learning to find true south again. And as they ori- heir buildings towards the winter sun, they are also ting for current use those vernacular styles that nded on porch and pavilion, light and shadow, to reg- solar access through the year.

hen a San Francisco Bay Area couple wanted to build que house on top of a hill in the Coast Range, many tects were willing to oblige. One after another they ed through the couple's life, trailing stylish designs. e than a dozen schemes were rejected before friends put onto a man named Steve Badanes. "We liked what we they recall, "because each of his houses was different."













DESIGNED IN THE CRACKER-HOUSE TRADITION of Florida vernacular architecture, this 1990 beach house (ALL VIEWS ABOVE) nestles directly into a sand dune on the Atlantic coast. Architect William Morgan who is noted for homes that make use of the shielding and cooling powers of dunes, here used deep porches, second-floor overhangs and lattice screens to effectively cool a large house in a warm climate while still preserving the dramatic views. The low-angled winter sun lights the interior, but the high-angled summer sun can't penetrate. The house was built in two pavilions to preserve a large bay tree between them, and its fireplace is made of the native shell-studded coquina.





Badanes is part of a loose-knit firm called Jersey Devil, whose princ pals live on-site while they build. He sketched a house unlike any th had ever seen. Defined by no recognizable style, it seemed to respond a wish to live lightly and rightly on the earth.

"It looked a little cavelike to me," remembers the wife, "but Ste assured me that it wouldn't be so."

A visitor approaching the house might share her concern. From t road it looks like nothing so much as a pile of lichen-encrusted san stone boulders, perhaps left over from some prehistoric dolmen.

To step through the door, however, is to fly. You have the feelir that you are seeing out of a gull's wing. The roof trusses that radiate in 90-degree arc give tremendous lightness to a space also brightened b windows that cover the whole facade. The view is dramatic, encompas ing a whole swing of the Pacific coast, but the structure is so unassun ing that a person looking back from the coastline would not even see

They call it Hill House, and it goes Frank Lloyd Wright's organ architecture one step further. Like Wright's houses, it responds to t "nature-principle," using indigenous materials and setting them in relationships that harmonize with the land. Beyond Wright, howeve

BEGINNING HIS CAREER in Ireland while an American architecture student at Yale, William McDonough built the 1977 Neave House (ABOVE), Ireland's first active-solar house. It holds a full wall of solar collectors on its south side. McDonough says cattle love to admire themselves in its reflection, but it also keeps the house warm and dry. Walls two feet thick retain heat and repel the Irish damp. He built the house himself, by hand. He designed the small Grant House (RIGHT) three years later for a wheelchair-bound woman and her animals. Its aerodynamic roof shape flips the cold wind over the house—and the windows track the sun—a passive-solar solution that McDonough now prefers to active panels for many situations. The client's goats feed on a pedestal at perfect milking level for the owner.









House also integrates natural process into the design, so that nature ributes not only to aesthetics but to comfort and at-homeness. ntegral is the criterion now," Wright had said in his 1939 lectures rganic architecture. It has only taken another four or five decades to rstand what that might mean. At Hill House, the windows capture s and catch the sun, storing its energy in the thermal mass of the s. Below window level on the steep slope, more glass forms the of a Trombe wall, which traps solar energy through the glass and a black-painted masonry wall. Natural convection currents carry eated air up through open grilles into the house, where it warms circulates. The form of the house both heats it and helps it breathe. oo much sun at the wrong time is as uncomfortable as too little. In voodlands, James Cutler can control the sun by siting the building ng deciduous trees that admit light in the cold season. On coastal s, McDonough has learned to design a rhythm of porches, picture



IS THREE-BEDROOM, 2,100-square-foot house E) spans a creek on Bainbridge Island, Washington. James Cutler it, with developer Gale Cool, to prove that an ecologically d dwelling could be constructed for a competitive price without aging the landscape in the process. Rejecting a potential t's suggestion to enclose the stream in a culvert, he preserved it visual and aural amenity. The cedar-trimmed windows of the h face are shielded by trees during the summer, but when leaves n winter, they admit the sun. Unwilling to employ plywood or r wall materials that give off formaldehyde, he chose all natural d. The total cost for construction and materials was $160,000.



AMONG THE MOST radically innovative green designs are Michael Reynolds's Earthships (TOP TWO VIEWS AND BELOW). Built of recycled materials—old car tires and beer cans coated with cement—the thick walls of the low-slung structures often back into hillsides or berms to increase their insulation. The Earthship pictured here is located in northern New Mexico. Electricity and hot water are provided through active-solar systems. Cisterns convert rainwater to filtered household water, and the "gray water" left over from washing irrigates the plants that line the south-facing bioshelter. Composting toilets obviate the need for sewage lines.







BEGUN IN 1975 and completed in 1981, Village Homes in Davis, California (TOP AND ABOVE), is called the world's first solar housing development. The 70-acre site was platted to allow south-facing solar access for 220 buildings. Streets are narrow, tree-lined cul-de-sacs. Each house is oriented toward a common back area, sharing pathways, picnic facilities and landscaping with neighbors. Developer Michael Corbett fought existing bureaucracies to gain approval for swale-directed drainage that makes natural watercourses, saving $800 in building cost per house. All residents benefit from edible landscaping that includes grapes and fruit trees. Built originally to cost from $30,000 to $90,000, the houses are now the most expensive in Davis.

windows and overhangs so that the house, in effect, responds to th daily and seasonal motions of the sun.

Technology is not the enemy. In fact, much of the success of curre design is owed to the recent innovations in "intelligent glass." Whe once the windows leaked heat and had to be sealed hermetically again the cold, they can now have double and triple layers, with argon gas i between. Windows act more like transparent walls, moderating tempe ature swings and cutting glare. Jan Beyea, the chief scientist and vi president at the National Audubon Society in New York who w deeply involved in planning the society's new headquarters with desig ers Kirsten Childs and Randolph R. Croxton of Croxton Collaborativ notes, "You can buy an R-9 window off the shelf now that gives much protection as 2½ inches of fiberglass insulation."

It is therefore much easier to open a house, welcoming the sunligh that can be captured in walls and floors as heat. This is what is meant b passive-solar design: trapping the energy of the sun in the structure of th





"YOU'D BE SURPRISED how few architects can find true south," says William McDonough of New York, who is a leader among the new generation of environmentally conscious architects. McDonough sited this Sagaponack, New York, house (ABOVE) with great care so that porches shield the rooms in summer and a broad window welcomes winter light. The 4,000-square-foot shingle-style design belies the notion that climate-sensitive houses must be small and cavernous.





E 1979 HILL HOUSE (ABOVE) by the designer/builder firm Jersey Devil is a classic of the solar genre, e a work of craft than of carpentry. Facing south by southeast, the open-plan home encompasses 240 degrees of hilltop , looking north to San Francisco, west to the Pacific and south to Santa Cruz. Slender roof trusses—standard from an industrial supply company—support the sweeping ceiling. Beneath them, the broad windows together with rete floor provide direct solar gain in a climate that tends to be foggy. To capture even more of the evanescent sunlight, ombe wall—composed of a sandwich of glazing, air and black-painted concrete—acts as a natural radiator.

e itself, without resorting to pumps or panels of solar cells. (Such anical contrivances, used nowadays for hot water or solar electricity, alled "active solar" and are far less common.) In many cases, passive can supply most of the heating needs, reducing costs by as much as ercent, according to Helen English, executive director of the Passive Industries Council. And because building operations account for up percent of national energy use, that represents a great deal of saved nd a lot less carbon dioxide vented into the atmosphere.

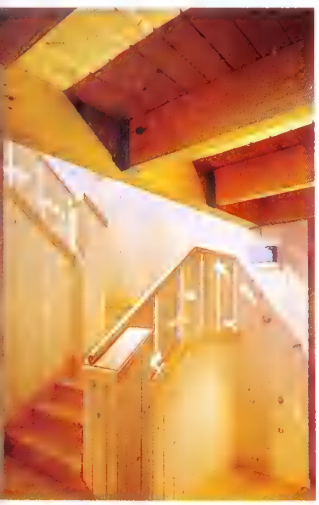
hat's the catch? Mustn't such a house be prohibitively costly? No, rding to English, whose council estimates that passive-solar houses ften no more expensive than conventional houses, and that the cost rence seldom exceeds 10 percent, which is for design.

hen houses use all-natural materials, the cost may well increase. A ned-earth house—in which the walls are made by tamping a mix of , sand and cement into reusable steel forms—may cost 10 percent to build than a balloon-frame house of the same size. The luxuri- fine post-and-beam wooden structures favored by Germany's new ol of baubiologists cost around 25 percent more.

ut on Bainbridge Island, James Cutler recently proved that he could a house entirely with nontoxic materials for a price no higher than entional housing in the area at the time. His Bridge House, built developer Gale Cool, did exactly that. Though he used glue-lami- d wood for the main beams and supports, *(Continued on page 122)*









A GIANT PAVILION with screened porches was architect James Cutler's idea for a 1,750-square-foot house in New York's Catskill Mountains (TWO VIEWS ABOVE). Native pine and native bluestone are the two major building materials. The site was chosen to fit into an existing grid of old stone walls, though the house was twisted on its perch to take advantage of the views and the breezes. The interior never requires air-conditioning, and a system of clerestory windows helps bring in extra sunlight. The finely crafted staircase (TWO VIEWS LEFT) is decorated with a motif of swimming trout, while dragonflies adorn a small wall sconce. Both represent the owner's love of fly-fishing. Only one tree was removed to place the house on-site.



OUT OF THE EARTH

In the midst of an apple orchar in northern California, a coupl designs a rammed-earth house fo comfort and ecological friendlines

BY WILLIAM BRYANT LOGAN

PRODUCED BY JODY THOMPSON-KENNEDY

PHOTOGRAPHY BY JACK WINSTON







The first tools they needed when they began build their rammed-earth ranch house in northern California Anderson Valley were a Rototiller and a hose. Both Karen and Ti Bates are organic orchardists and she is from a family of restaurateu so they were using the implements appropriate to their vocations a their backgrounds when they raised their home straight out of the nati soil of their 32-acre apple orchard, whipping it up and forming it like loaf of bread, out of earth, sand and cement.

The surprise is that the house is neither a darksome hole nor a putt colored Play-Doh fortress. It is light, warm and full of fresh a Surrounded by the old boles and gnarly branches of Golden Delicio and Fall Pippin apple trees, its low masses and corrugated metal roof the cultural vernacular of the place.

Only in the dead of a fogbound winter when, as Karen puts it, "the

The house (ABOVE) **resembles an adobe structure, but instead of blocks this technology uses massive earth panels joined by a concrete post-and-beam frame and trimmed with gray-stained, decay-resistant wood.** LEFT TOP: **Karen Bates and friends made much of the furniture. The couple chose a Rumford fireplace, built shallow with a tilted flue to angle heat into the room. The chimney is enclosed within the house so it radiates warmth.** LEFT CENTER: **The sun lights acacia, homegrown gourd bowls, an heirloom Mission oak table.** LEFT: **The ladders to a loft bedroom double as bookshelves. A second bedroom is tucked beneath the loft.** OPPOSITE: **Polly, four, and Rita, two, with their dog Rosco.**



With partial walls, the house has an open plan. It is only 25 feet deep so that the sun can reach every part of the interior. Air flows from end to end.



is no solar to gain," does the house require gas or hearth-fire heatin Usually the southeast-facing windows focus the low-angled sun on t walls and earth-tile floors, creating a thermal timer that gains heat du ing the day and radiates it all night long.

But the first thing a visitor notices is how quiet the house is. T loudest sound is the deep booming of the frogs in a culvert by the riv The redwoods on the coastal ridge hiss softly in the wind.

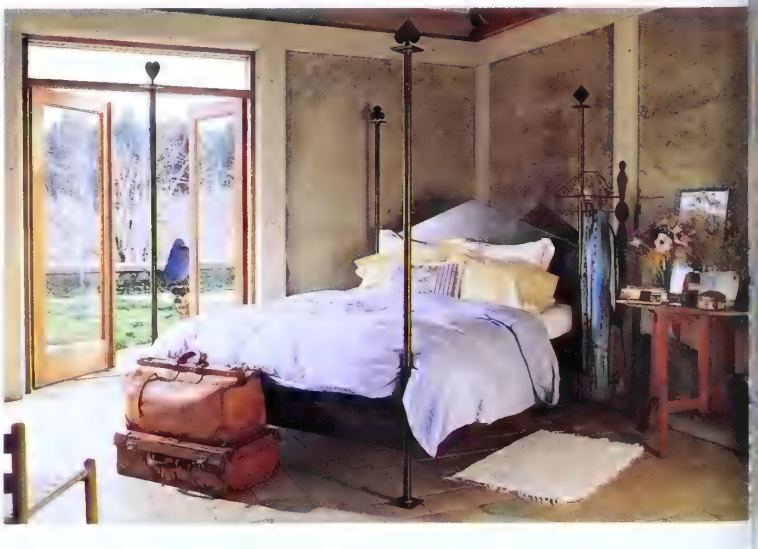
"I have never lived in a house as comfortable as this one," says Kare They don't close the windows in the dormers to east and west, so the is a continuous flow of air. "I used to live in tightly shut houses," s recalls, "but I could never go back to them. That was like living in plastic bag."

The Bateses began construction by pouring a concrete foundatio Then with the help of four friends—including David Easton, one of t country's few rammed-earth builders and the engineering consultant f this project—they raised the walls in seven days. A pair of skilled ca penters might have erected a standard balloon-frame in half the tim but the Bateses' intimate acquaintance with the building of their hom has made it truly theirs, from the homemade laundry hampers to t Pompeian olive-green tint of the walls.

"We're not getting rich here," says Tim, looking out the windo through the acres of trees, "but this is just the way we want to live."







The large kitchen area is the heart of the house. The vintage Wedgewood stove (TOP LEFT) is half of a commercial unit that once served a Napa vintners' association. ABOVE: From the kitchen, you can look straight through the house to the master bedroom. ABOVE RIGHT: The big, inviting cooking area is where Karen creates and stores her fine apple chutneys. RIGHT: The master bedroom is dominated by a beautiful steel four-poster made by local artisan Stevan Derwinski. Even the utility areas (OPPOSITE) are cleanly and beautifully made. CLOCKWISE FROM TOP LEFT: The skylit washing room has a long laundry hamper that Karen designed. Child-faced birds from an old book overlook the ironing board. Even the sink is formed out of earth.

For more details, see Reader Information









Site specifics

In her own garden, as in those of her clients, a landscape designer looks for the potential perfection of the place and "assists its emergence"





Judy Tomkins plants her flower beds so they bloom "from tulip time till frost." Tulips, white *dicentra* and purple *camassia quamash* flourish above the stone wall bordering Tomkins's back terrace. Right, top to bottom: Lilies in July; *cimicifuga* in August; Greenland tulips with *phlox divaricata*; "Harrington pink" asters in September.







BY ELIZABETH H. HUNTER

PHOTOGRAPHY BY KAREN BUSSOLINI

Of all the compliments landscape designer Judy Tomkins has receive about her garden, the one she treasures most came by mail from a man who had said litt while he was visiting. He sent Tomkins a quotation from Alexander Pope, who advised gardening friend to "consult the genius of the place...seek an understanding of the pote tial natural perfection of a site...and assist its emergence." This is exactly what Tomki tries to do when she lays out a garden, and she was thrilled her visitor understood.

"I look at the lay of the land and the views. I see where the good trees are," she say Sometimes Tomkins takes out undergrowth so the best trees stand out like sculpture sometimes she even moves them. She recently found mature linden trees while walkin through the woods of a prospective client. "The client's house is rather formal," she say "and the trees could be moved to make a splendid allée leading to the front door."

In her own hillside garden in Rockland County, New York, Tomkins took out weed bamboo trees that completely blocked her view of the Hudson River, then pulled u underbrush and ground cover to make a lawn that rolls down the hillside. Long ago th hill had been scooped out here and there and terraced with stone walls that follow th contours of the land. Tomkins has planted clumps of flowers to crown these walls an shrubs to nestle beneath them—all in colors that look best with the old stone. "I like so shades that blend harmoniously—no one color screaming for attention," she says. B then nothing in Judy Tomkins's garden screams for attention.

On a large, flat spot where her children once played badminton, Judy Tomkins planted deep flower beds (ABOVE) flanking a grassy path between kitchen door and driveway. Whenever possible Tomkins puts flowers where people pass often. "Gardens should be walked through for twenty minutes each day," she says, "because there is always a new surprise." Tomkins had designed similar beds with a brick path for clients who live nearby, but she feels that grass is more suitable for her "unpretentious little house." The core of the cottage was built in the 18th century and was added to over the next 150 years. LEFT, TOP TO BOTTOM: A stucco-covered wing, added in the 1930s, nestles into the hillside. Judy Tomkins carries her morning coffee to a bed of iris, white Oriental poppies and coral bells. Potted plants just outside her bedroom. View of the Hudson River. OPPOSITE: "I like tall, loose flowers," says Tomkins, referring to these October blooms.

For more details, see Reader Information



Formality refreshed

Ornate reproductions from Drexel Heritage's Biltmore Estate Collection take on a new vitality when juxtaposed with vivid color, modern art





Bright citrus colors in the living room (BOTH VIEWS) make traditional furniture by Drexel Heritage look young again. English Dining Side Chairs surround a stone table by Michael Taylor Designs. The gilt ladder-back chair is a Mary Douglas Drysdale design. Watercolors by Jacob Kainen courtesy of the Nancy Drysdale Gallery. The Kissam Desk Chair is drawn up to the French Writing Table near the window.





CHRISTINE PITTEL
OTOGRAPHY BY ANTOINE BOOTZ
ODUCED BY SARAH KALTMAN

rget any preconceptions about period furniture belonging only in period rooms. A on to the contrary is a Washington, D.C., house where designer Mary Douglas Drysdale pulled n the curtains so the light shines in on brilliant, bold colors like lemon yellow and tangerine. re is no culture clash here between vivid colors, a collection of abstract art and a group of English co-style mahogany chairs with elaborate scrolled splats and hand-carved ball-and-claw feet. "I traditional elements," says Drysdale, "but I want to decide how to mix them into a dramatic, trasting setting." This is exactly what she has done here, choosing pieces from the new Biltmore ate Collection by Drexel Heritage. ese meticulous reproductions of fine ques, originally collected by George shington Vanderbilt to furnish his -room mansion by architect Richard rris Hunt in Asheville, North Caro- (completed in 1895), seem equally at ne in this clean, contemporary back- und. Drysdale smiles and says, "It's a fresh way of being traditional." n the living room, for example, those hogany chairs are gathered around a e table. "I tend to approach decorat- from a classical position, thinking ut axis, focus, symmetry, balance and sition," explains Drysdale. "Then I to turn a room around by interjecting nething totally unexpected." The



Stenciling on the cornice and along the borders of a sisal rug (OPPOSITE) adds definition and originality inexpensively. The Bombé Chest featuring maple, walnut and tigerwood inlays is a Drexel adaptation of an 18th-century antique that can still be seen standing in Mrs. Vanderbilt's bedroom. ABOVE: Upholstered Dressing Chairs and Club Chairs by Drexel Heritage are covered in oyster Supertwill by Covington Fabrics. The target painting is by Gary Lang. LEFT: The original of the Gaming Table belonged to Emperor Napoleon.



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more details,
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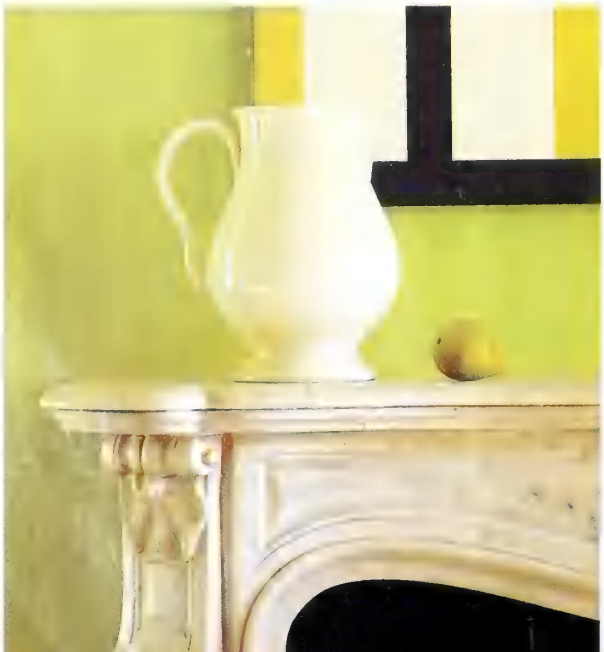


Reluctantly rejecting an expensive curtain fabric, Drysdale decided to concoct her own version (OPPOSITE) by stenciling a green stripe and a thin line of burgundy on inexpensive buff chintz; stenciling by Barbara Billet. Drysdale reinterprets traditional appliqué on throw pillows for the Tyrolean Room Canopy Bed, creating another inexpensive, one-of-a-kind couture effect. ABOVE LEFT: The chair next to the Moreland Room Chest-on-Chest is upholstered in Designers Guild Turkestan from Osborne & Little. ABOVE RIGHT: A Donghia lamp rests on the Lion's Paw Table. RIGHT: A creamware pitcher on a marble mantel.

In the bedroom, the designer wanted "something to make the mahogany sing," so she had the walls striated in tangy lime green, a strong hue that she calmed by fields of white

unexpected table provides a strong focal point at the end of an axis that starts at the front door, and its color and texture harmonize with the simple sisal covering the floor.

Luscious tangerine-colored taffeta curtains are another bold stroke, especially against glazed yellow walls. Drysdale chose unstructured curtains that float to the floor. Thriftily, she lined only fifteen inches on each inner side with yellow. It is a delightful surprise to glimpse the pungent lining when the curtains billow out in the breeze. The designer deliberately kept all of the upholstery a soft, restful cream, almost the same tone as the sisal, to absorb some of the punch.



No one would expect to see a thoroughly modern red lacquer coffee table in the same room with an ornate Louis XVI–style diamond parquetry-topped writing table, "but it works," says Drysdale. "I needed an anchor on the other side of the room to balance out all that color on the window wall." She had no qualms about hanging a vibrant target painting on the bright yellow wall. "I have worked with a lot of collectors and they always ask for a neutral background. I wanted to prove how effectively art can be shown against walls of color. I don't think that people should be intimidated by their art or by their formal furniture," says Drysdale. "The point is to have fun!" Obviously, serious furniture doesn't have to be taken seriously.





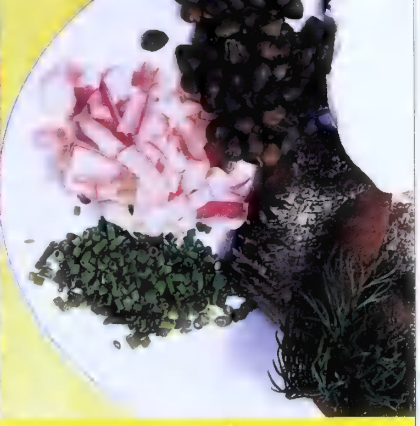
Midsummer's eve

A Swedish expatriate and friends celebrate the longest days of the year with dancing, toasting and a lavish smorgasbord









At the party at Eva and Jean-Paul Blachère's Massachusetts farmhouse, guests romp in the meadows, row on the pond and weave wildflowers into halos. The smorgasbord (BELOW, CLOCKWISE FROM TOP) includes: Mimosa salad, meatballs, sour cream, mustard sauce, beet salad, potato and anchovy casserole called Jansson's Temptation, dill sauce, cucumber salad, gravlax, herring. Guests also get to sample (ABOVE, LEFT TO RIGHT): herring, cheeses and a Swedish crisp bread called Kalles kavbröd; more herring with garnishes on a Royal Limoges Mimosa plate, Table fabrics, Ralph Lauren Home; Chairs, IKEA.

BY JANE ELLIS
PHOTOGRAPHY BY ELIZABETH WESTWIN
PRODUCED BY BARB KAMINSKY AND JANE ELLIS

"As our summers are so short we love to celebrate the light," says Swedish-born Eva Blachère, explaining her native country's midsummer celebration, a tradition dating back to pagan times. At her 1760 farmhouse in the Berkshire Mountains of Massachusetts, Eva and her French-born husband, Jean-Paul, importers of French china and Chantilly silver, throw a party almost every year. It spreads through the garden and surrounding meadows and into their timbered barns and takes place on a weekend nearest June 24, Midsummer Day.



The Blachères start making plans in early May. The food preparation gets under way at least two weeks ahead of time—curing the gravlax, ordering and preparing the several varieties of herring and baking the many fruit pies. With two days to go, Eva, along with her daughter Kristina and her niece Bettina, combs the hedgerows and meadows for the armfuls of wildflowers and birch leaves that will dress the midsummer pole, the picnic tables and the heads of all the female guests. The daisies, black-eyed Susans, bluebells, clover, cornflowers, forget-me-nots and buttercups are kept fresh in buckets of water placed in the shade of a tree until young volunteers arrive to fashion them into brilliant wreaths. The day of the party Eva dresses the tables with cloths and pottery in colors that remind her of home—the crisp blue and bright yellow of the Swedish flag, one of which billows out from a pole attached to a weathered red barn.

As friends arrive and the fiddler, traditionally the only man sporting a wreath, begins to play, the Blachères' son Andreas takes up his position behind the bar dispensing Danish beer and wine. The men then hoist the cross-shaped Maypole—a pagan symbol of fertility and good luck—wrapped in birch leaves and ribbons. The revelers, many wearing antique Swedish costumes and painted clogs, dance and sing and toast each other with shots of ice-cold vodka. Finally, as the party winds down late in the night, the young girls and boys creep away to pick wildflowers. According to tradition, a bunch of at least seven varieties of flowers, when placed under the pillow, will bring dreams of a future bride or groom.





Desserts, which take advantage of the season's fresh berries, include (OPPOSITE ABOVE) strawberry, blueberry and apple pies and Swedish Smålandstårta (OPPOSITE BELOW, FAR RIGHT), a meringue and cream confection filled with sliced bananas and strawberries. OPPOSITE, BELOW LEFT: Absolut vodka is encased in ice decorated with stems of wildflowers and wild strawberries. (To make: Fill an empty half-gallon milk carton with water and submerge the stems of flowers and berries. Freeze. When frozen, peel away carton.) OPPOSITE BELOW CENTER: A copper bucket serves as an outdoor cooler.

Recipes follow. For more details, see Reader Information









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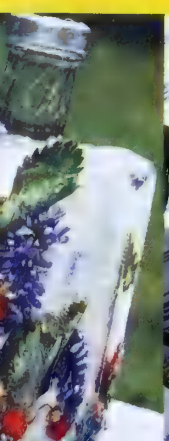
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Swedish food products can be purchased at Scandia Seafoods, Inc. (203) 838–2087 and at IKEA (908) 289–4488.

GRAVLAX WITH DILL SAUCE

- **3 to 3½ pounds of salmon, center cut, cut into 2 fillets with skin intact (have fishmonger clean and pinbone salmon)**
- **Vegetable oil**
- **8 tablespoons sugar**
- **8 tablespoons coarse salt**
- **4 tablespoons coarsely ground white pepper**
- **2–3 bunches fresh dill, roughly chopped**

Brush fillets with oil and set aside.

In a shallow dish combine sugar, salt and pepper. Dip both sides of salmon into this mixture, rubbing it into the flesh.

Line the bottom of a shallow glass dish with ⅓ of the dill. Place one fillet skin-side down on top. Sprinkle on another layer of dill, add the second fillet skin-side up and cover with remaining dill.

Cover the dish with plastic wrap and weight with a heavy platter that will just fit inside dish, and several 1-pound cans. Refrigerate 24 to 48 hours, turning both fillets over 2 or 3 times.

Remove dill and accumulated juices from fillets, scrape off the pepper and pat dry with paper towels. Place fillets skin-side down on a carving board and slice the salmon thinly on the diagonal, detaching each slice from the skin. Serve with gravlax sauce (recipe follows). Serves 10 to 12 as an appetizer.

GRAVLAX SAUCE

- **2 tablespoons Swedish mustard**
- **2 teaspoons Dijon-style mustard**
- **2 teaspoons sugar**
- **2 tablespoons white vinegar**
- **1 cup vegetable oil**
- **½ cup finely chopped fresh dill**
- **Salt and pepper to taste**

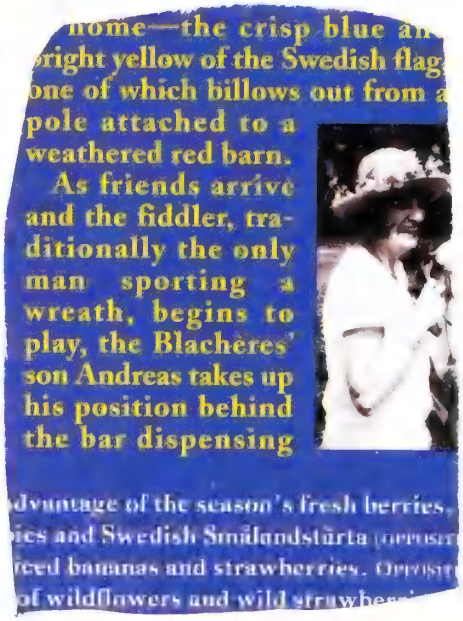
In a food processor fitted with a metal blade, combine mustards, sugar and vinegar. Whirl to process quickly. With the machine running slowly, add oil until sauce thickens. Add dill and process quickly. Season with salt and pepper, whirl to combine and scrape into a small serving bowl. Makes 1½ cups.

PICKLED CUCUMBER SALAD

- **2 long European cucumbers, thinly sliced**
- **4 teaspoons salt**
- **2 teaspoons sugar**
- **½ cup white wine vinegar**
- **4 tablespoons chopped fresh dill, plus several sprigs for garnish**
- **4 tablespoons fresh parsley, chopped**

In a shallow bowl combine cucumbers and salt. Allow cucumbers to rest for 2 hours at room temperature. Transfer cucumbers to a sieve, place over another bowl, and gently squeeze out any liquid. Discard all but ¼ cup of the liquid.

In a medium serving bowl combine cucumber liquid, sugar and vinegar. Stir to dissolve sugar. Add cucumber slices and toss gently. Add chopped dill and parsley and toss again. Cover and refrigerate for 2 to 3 hours. Garnish with dill before serving. Serves 12 to 16. Makes 4 cups.



JANSSON'S TEMPTATION

This recipe calls for Swedish anchovies. Portuguese anchovies can be used, but the distinctive sweet-and-salty taste will be missing.

- **8–10 medium potatoes, peeled, sliced into julienne strips**
- **1 teaspoon fresh lemon juice**
- **8 tablespoons butter, plus 3 tablespoons for topping**
- **6 medium onions, peeled and thinly sliced**
- **20 Swedish anchovy fillets (about 2 3-ounce cans), drained and brine reserved**
- **1 cup dry breadcrumbs**
- **2 cups half-and-half or heavy cream**

Place potatoes in a large bowl filled with cold water and lemon juice.

In a small sauté pan over medium heat, melt 8 tablespoons butter. Add onions and sauté lightly. Remove from heat and set aside.

With paper towels pat dry enough potatoes to layer bottom of a 10-cup buttered baking dish. Add a layer of sautéed onions. Evenly place 6 or 7 anchovy fillets over onions. Repeat sequence twice, ending with a layer of potatoes. Firmly press down on layers. Sprinkle top with breadcrumbs and dot with remaining butter. Pour 1 cup half-and-half or heavy cream and reserved anchovy brine around the sides of the baking dish. Bake in the middle of a preheated 350°F oven for 30 minutes. Remove and add remaining half-and-half or heavy cream and return to oven and bake an additional 40 minutes, or until potatoes are tender and top is lightly browned. Serve warm. Serves 10 to 12.

SWEDISH MEATBALLS

- **1 pound ground beef**
- **1 egg**
- **2 medium onions, peeled and pureed**
- **½ cup breadcrumbs**
- **½ cup club soda**
- **1 teaspoon salt**
- **1 teaspoon freshly ground black pepper**
- **½ teaspoon curry powder**
- **4 tablespoons oil or butter for frying**

In a large mixing bowl combine all ingredients except oil or butter. Taste and adjust seasonings. Roll mixture into 1-inch balls.

In a large frying pan melt oil or butter over medium heat. Add as many meatballs as will fit easily in the pan and fry until golden brown. Repeat until all meatballs are cooked. Serve immediately. Makes approximately 24 meatballs.

MATJES HERRING

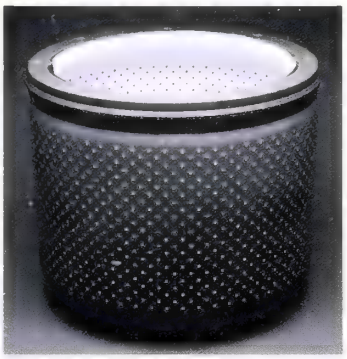
- **1 7-ounce can matjes herring fillets**
- **3 tablespoons fresh chives, chopped**
- **½ cup sour cream**

Cut up herring, slicing each fillet into 8 to 10 pieces. Place on a serving platter and sprinkle with chives. Serve sour cream in a serving bowl alongside herring. Serves 6 to 8.

HERRING IN MUSTARD SAUCE

- **3 tablespoons Gulden's Spicy Brown Mustard**
- **1 tablespoon Dijon-style mustard**
- **1½ tablespoons white vinegar**
- **1½ tablespoons sugar**
- **¾ cup peanut oil**
- **¼ cup fresh dill, finely chopped**
- **8 cans (50g) herring tidbits in wine sauce**
- **Freshly ground black pepper to taste >**

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In the jar of a blender combine mustards, vinegar and sugar. Whirl to mix well. With blender running add oil in a fine stream. Transfer sauce to a medium serving bowl. Add dill and blend well. Season with pepper. Add herring and toss to coat. Cover and refrigerate for 24 hours before serving. Serves 16 to 18.

VODKA HERRING

1½ cups white vinegar
1 cup water
1 cup sugar
1 carrot, peeled and sliced thin
1 onion, peeled and sliced thin
6-8 whole black peppercorns
6-8 whole allspice
6 juniper berries
1½ pounds fresh herring fillets
¼ cup Absolut vodka
Ground allspice, to taste
Ground juniper berries, to taste
¼ cup red onion, chopped
3 tablespoons dill, chopped
Scandinavian rye bread

In a 1½-quart bowl combine the vinegar, water and sugar. Stir until sugar is dissolved. Add carrot, onion, peppercorns, allspice, juniper berries and herring, cover with plastic wrap and refrigerate for 1 week.

To serve: Add vodka to the marinated herring and let stand for ½ hour. Drain fillets, slice into ½-inch pieces and arrange on tray. Sprinkle with additional vodka, if desired, and remaining spices. Top with onion and dill. Serve with bread. Serves 12 to 16.

SMÅLANDSTÅRTA

3 eggs, room temperature
⅓ cup plus ¾ cup sugar
8 tablespoons butter, melted and cooled slightly
½ cup flour
2 teaspoons baking powder
5 tablespoons milk
1 cup vanilla sauce
1 pint fresh strawberries, picked over, hulled and half sliced, half left whole
2 ripe bananas, sliced
2 cups heavy cream, whipped

Separate eggs and set whites aside. In a bowl of an electric mixer, beat together egg yolks and ⅓ cup sugar until pale. Add butter, flour, baking powder and milk. Blend thoroughly.

Line a 11-by-17-inch baking pan with buttered waxed paper. Spread batter evenly in pan and set aside.

In the bowl of an electric mixer beat egg whites until stiff. Gently fold in remaining sugar. Spread meringue over batter and bake in a preheated 275°F oven for 60 minutes. Shut off heat, open oven door and let rest for 15 minutes. Remove from oven and allow cake to cool, then cut in half widthwise. Remove from pan and gently peel waxed paper from cake.

Place one half of the cake on a serving dish and spread on vanilla sauce. Add a layer of sliced strawberries and bananas. Top with second half of cake. Spread whipped cream over entire cake and decorate with remaining whole strawberries. Serves 10.

STRAWBERRY/BLUEBERRY TARTS

FROM CHARLOTTE DUDEK

For tart shells:
2 cups flour
1 teaspoon salt
4 tablespoons sugar
1 cup unsalted butter, chilled and cut into ½-inch pieces
4-6 tablespoons cold water
For custard:
2 cups milk
3 egg yolks
½ cup sugar
2 tablespoons cornstarch
1 teaspoon vanilla
For filling:
4 ounces chocolate, melted
1 pint fresh strawberries, picked over and hulled
1 pint fresh blueberries, picked over

Prepare tart shells: In a food processor fitted with a metal blade combine flour, salt and sugar. Process for 2 seconds. Add butter and process until mixture resembles the texture of cornmeal. With the motor running add 4 tablespoons water, adding more water if necessary, until just before the mixture starts to form a ball. Do not overwork dough. Remove dough and finish forming dough into a ball with your hands. Wrap in plastic and chill at least 1 hour.

Roll chilled dough on a floured surface and line 2 9-inch tart pans. Prick bottoms, line with foil, shiny side down, and fill with pie weights. Bake in a preheated 350°F oven for 15 minutes. Remove pans from oven, remove foil and weights, and allow shells to cool.

Prepare custard: In the top of a double boiler over moderate heat combine milk, egg yolks, sugar, cornstarch and vanilla. Cook, stirring constantly, until mixture coats the back of a spoon, about 5 minutes. Remove from heat and allow to cool 15 minutes and refrigerate.

To assemble: Spread a thin layer of melted chocolate over cooled tart shells, place in refrigerator and allow chocolate to harden. Spread custard on top of chocolate. Arrange strawberries on top of one tart and blueberries on top of the other. Refrigerate 1 hour before serving. Makes 2 9-inch tarts. Each tart serves 6 to 8.

APPLE TART

FROM CHARLOTTE DUDEK

For pastry:
1 cup all-purpose flour
½ teaspoon salt
2 tablespoons sugar
8 tablespoons unsalted butter, chilled and cut into ½-inch pieces
2-4 tablespoons cold water
For filling:
2 teaspoons butter
7 Granny Smith apples, peeled, cored; 3 cut into ½-inch pieces, 4 cut into thin slices
½ cup plus 1 tablespoon sugar
1 teaspoon cinnamon
For topping:
¼ cup apricot jam, heated and strained
1 tablespoon chopped walnuts
Mint leaves

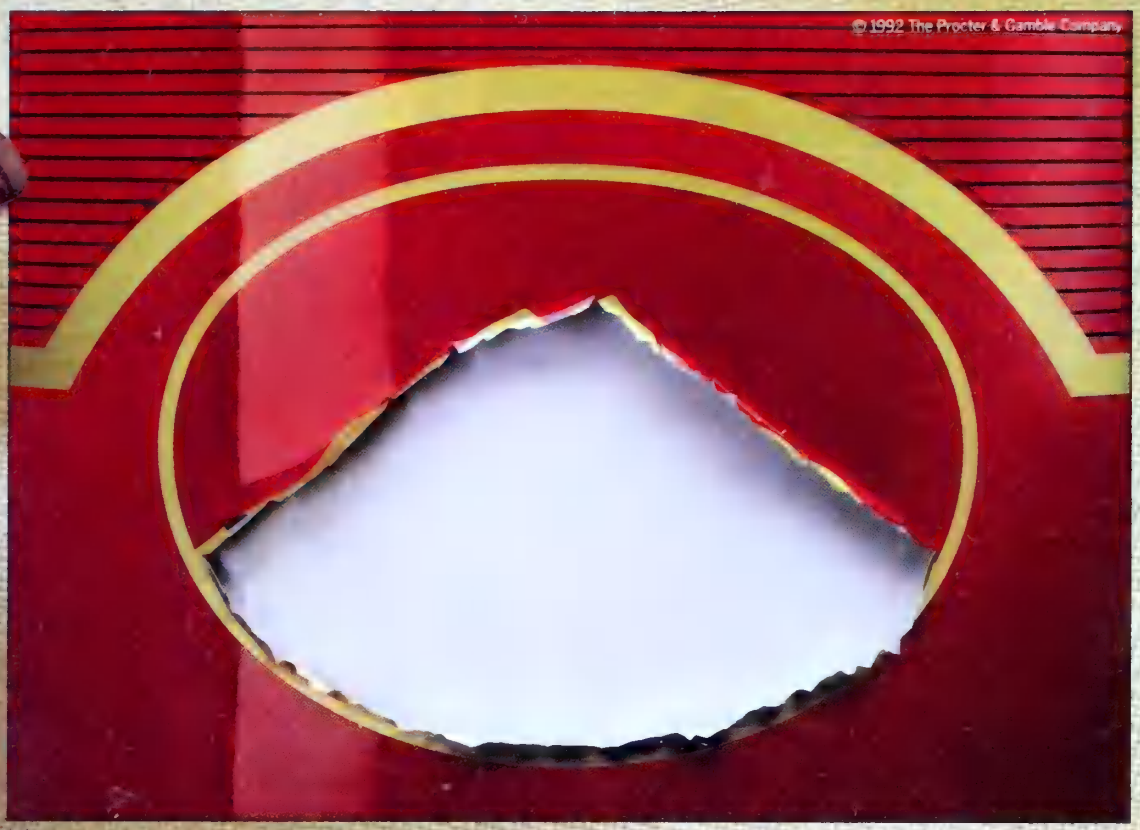
Make pastry: In a food processor fitted with a steel blade, combine flour, salt and sugar. Process for 2 seconds. Add butter and process until mixture resembles cornmeal. With the motor running, add 2 tablespoons water and process, adding more water if necessary, until mixture forms a ball. Remove dough, wrap in plastic and chill at least 1 hour.

Roll out chilled dough on a floured surface and line a 9-inch tart ring. Chill while preparing filling.

Prepare filling: In a large sauté pan over medium heat, melt 1 teaspoon butter, add apple pieces and cook 3–4 minutes. Add ½ cup sugar and cinnamon, cook the apples until they are soft, but still whole. Spread cooked apples over dough, place sliced apples on top in an overlapping circular design. In a saucepan melt remaining butter, brush on top of apples, and sprinkle on remaining sugar. Bake in preheated 350°F oven about 20 minutes or until the crust is brown. Cool.

To serve: Brush tart with jam, sprinkle with walnuts and garnish with mint leaves. Serves 6 to 8. ■

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Q. My corner chair is made with pegs and covered with carvings of grapevines. It originally had a tooled leather seat with a grape-leaf pattern. Do you know its origin?

I.H., Hickory, NC

A. Your chair is a mystifying mixture of styles. The open back and flat curved arms are characteristic of a Chippendale chair from the 1780s, but the overall carved design was in style 100 years later. Often a plain 18th-century chair was carved in the 19th century to make it look up-to-date. Its decorative value (rather than its age) makes your chair worth $2,000.



Q. In 1975 I acquired this bowl and pitcher in Frankfurt, Germany. The pitcher measures 10 inches high and is marked on the bottom "SS Meissen." Can you tell me its value?

P.S.T., San Antonio, TX

A. Your bowl and pitcher were made at the Somewitz Stoneware factory in Meissen, Germany, in the 1930s, when sets like these were still being used in small towns. The design—a stenciled, airbrushed pattern in the Art Deco style—has recently become popular with collectors. The set is worth $400.



Q. My vase is marked "Karlsbad, Fischern" and is 8 inches high. I would like to know more about it.

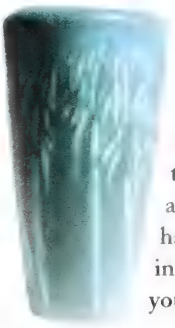
E.H., Orangeburg, SC

A. The Carl Knoll Karlsbad Porcelain works, located in Fischern, Bohemia, made porcelain from about 1845 to 1945. Many of their tea sets and decorative plates were designed for a New York City importer. Because the country's name was not stamped on the bottom, your vase was probably made before 1900 and is worth about $60.

Q. My vase is 7 inches high and 2 inches across the base. I have drawn the mark that appears on the bottom. Under that is the Roman numeral XXIV. Can you tell me about it?

O.S., Deerfield Beach, FL

A. Your vase came from the Rookwood Pottery Company of Cincinnati, Ohio, which made art pottery between 1880 and 1960. After 1886 pieces were marked with a backwards *R* and a *P*. A flame was added for each year until 1900, and after that a Roman numeral was put under the mark. Therefore your vase was made in 1924. Today it will sell for $350.



Q. Can you tell me how old my silver teapot is? The bottom is stamped with a lion, a lowercase *t* and the words "Asprey London."

A.H., Oswego, NY

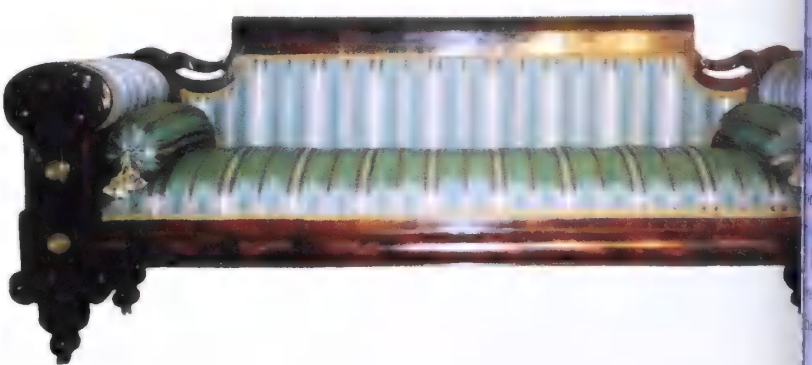
A. Asprey's, located on Bond Street in London, still sells silver today. Founded in 1781, the company first began putting its full name on pieces after 1911. The *t* represents the date letter for 1914, although your teapot was made in an 18th-century style. The lion indicates sterling silver. A solid silver teapot will sell for $1,200.



Q. I bought this sofa at an auction. It has one drawer in each arm. Can you tell its age?

D.J.D., Coventry, RI

A. Your unusual mahogany sofa is in the Empire style. First popular between 1820 and 1840, the style has had several revivals since then. The partially upholstered straight back and boxy shape characterize Empire style. However, the wide arms, drawers and strange carved feet suggest that your sofa was made in the early 1900s. Value: $1,000.



To ask the experts, send color photographs and information—materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

Song of the Cherry Blossom



Individually numbered by hand with 24 karat gold.

Plate shown smaller than actual size of 8" (20.32 cm) in diameter.

ard-winning
iental artist John Cheng
ates an enchanting heirloom collector plate.

n the midst of a secluded garden, abloom with cherry
olossoms, a pair of beautiful chickadees come home to nest.
"Song of the Cherry Blossom." A captivating portrait by the
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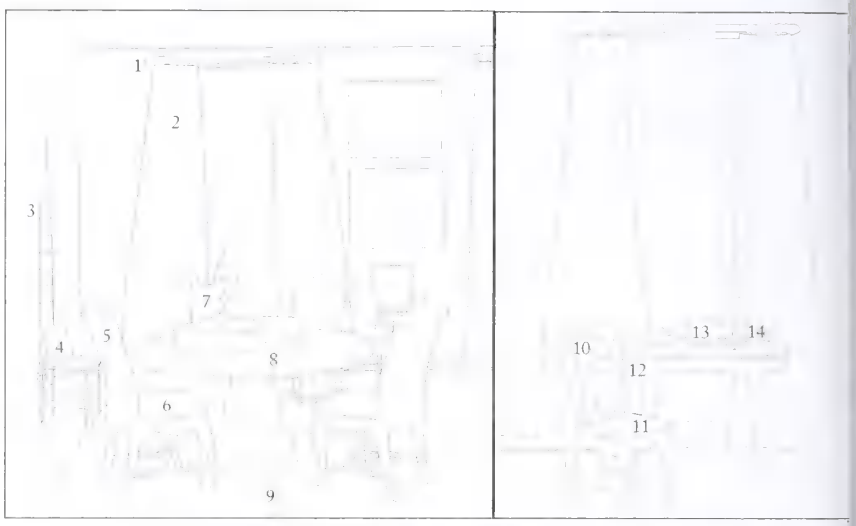
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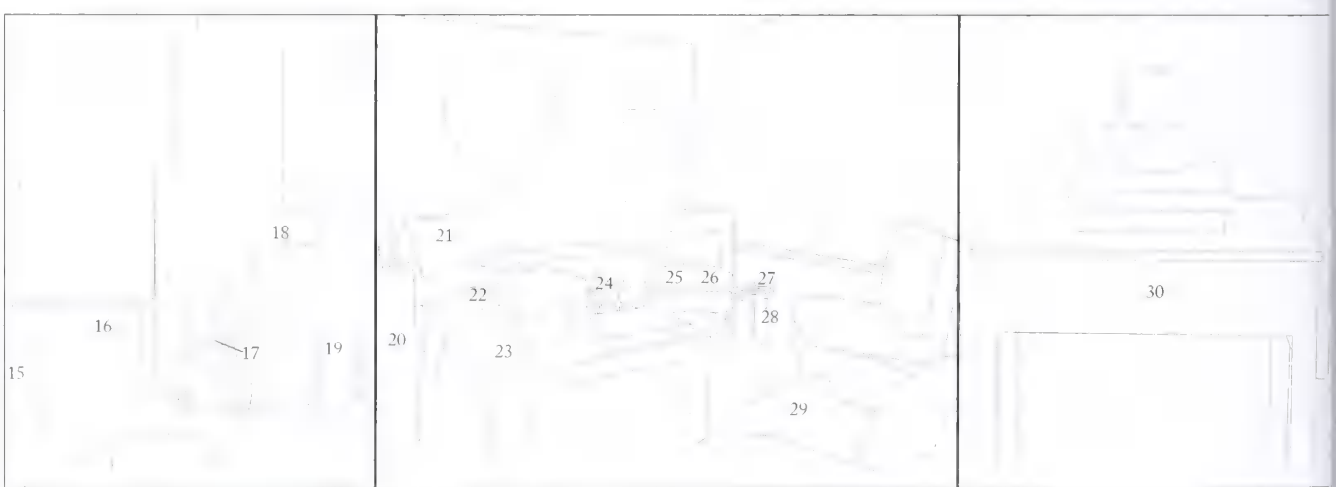
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MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL are available in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Ask about as many items as you wish—there is no charge for this call. Information about merchandise featured in this issue is available to August 1, 1993. All prices are approximate suggested retail.

FORMALITY REFRESHED
Pages 100 and 101



1. Finial, Robert Elmore Classic Drapery Hardware (ea.)—$55
2. Fabric, G Street Fabrics (per yd.)—$9
3. Ladder-back chair, Drysdale Furnishings Group—$1,800
4. Fabric, Katie Ridder Home Furnishings (per yd.)—$23
5. English Dining Side Chair, Drexel Heritage Furnishings—$1,569
6. Fabric, Covington Fabrics (per yd.)—$25
7. Vase, Nancy Drysdale Gallery—$9,000
8. Stone table, Michael Taylor Designs—$3,040
9. Sisal rug, Corporate Carpet Systems (per sq. yd.)—$25
10. Kissam Desk Chair, Drexel Heritage Furnishings—$849
11. Fabric, Covington Fabrics (per yd.)—$25
12. French Writing Table, Drexel Heritage Furnishings—$5,799
13. Inkstand, Lawrence Lomax Antiques—$675
14. Pewter vase, Barneys New York—$175

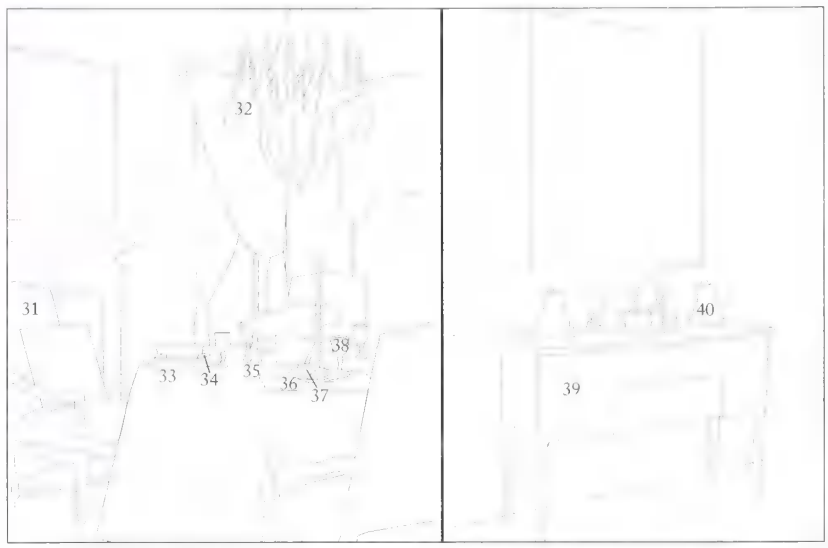


Pages 102 and 103

15. Gentleman's Fireside Chair, Drexel Heritage Furnishings—$1,430
16. Mrs. Vanderbilt's Bombé Chest, Drexel Heritage Furnishings—$7,039
17. Basket, Craft Caravan—$40
18. Finial, Marston Luce Antiques (pr.)—$275
19. Andiron, Antony Childs, Inc. (pr.)—$1,500
20. Pirellini Lamp, Modern Age—$345
21. Pillow, Rebecca's Perfect Pillows—$195
22. Window frame, Artifactory—$185
23. Lacquer coffee table, Capitol Woodworking Inc.—$900
24. Iron horse, Gordon Foster (pr.)—$300
25. Dressing Chair, Drexel Heritage Furnishings—$1,025
26. Fabric, Covington Fabrics (per yd.)—$25
27. Cup and saucer, D.F. Sanders & Co.—$45
28. Kenya stool, Craft Caravan—$120
29. Club Chair, Drexel Heritage Furnishings—$1,445
30. Napoleon's Gaming Table, Drexel Heritage Furnishings—$3,699

Pages 104 and 105

French Parlor Chairs, Drexel Heritage Furnishings—$2,095
Chandelier, John Rosselli International—$4,460
Twig place mat, The L.S. Collection—$26
Buffet plate, The L.S. Collection—$40
Candlestick, The L.S. Collection (pr.)—$265
Dinner plate, Annieglass—$46
Napkin, Nancy Koltes—$20
Wineglass, Wolfman-Gold & Good Company (set of six)—$60
Sheraton Room Sideboard, Drexel Heritage Furnishings—$2,839
Garniture for mantel clock, Antony Childs, Inc. (pr. with clock)—$8,500



Pages 106 and 107

English Dining Side Chair, Drexel Heritage Furnishings—$1,569
Moreland Room Chest-on-Chest, Drexel Heritage Furnishings—$5,139
Verona throw, Anichini—$301
Sisal rug, ABC Carpet & Home (per sq. yd.)—$30
Rafaela lamp, Donghia (without shade)—$790
Lion's Paw Table, Drexel Heritage Furnishings—$4,449
47. Wing Chair, Drexel Heritage Furnishings—$1,120
48. Trapunto quilt, Susan Parrish Antiques—$3,500
49. Tyrolean Room Canopy Bed, Drexel Heritage Furnishings—$5,139
50. Bottle, Modern Age—$49
51. Candlestick, Swid Powell—$250
52. Table, Modern Age—$850
53. Linen sheets, Chambers (queen set)—$495
54. Pillow, Rebecca's Perfect Pillows—$175
55. Taormina throw, Anichini—$301



out the coupon and circle the numbers that correspond to numbered items in ematic drawings. Information for items in the June issue is available to August 1, 93. Please allow 30 days for processing. This House Beautiful reader service is free.

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49	50	51	52	53	54	55	

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for page 58.

25 STYLE BEAT **Clock,** Syndecrette, 4½" h. x 2" d., $190—Felissimo (R), 10 W. 56 St., New York 10019; 212-956-4438. **Cotton fabric,** hand-dyed, style #419—Testfabrics, Inc. (M), PO Box 420, Middlesex, NJ 08846; 908-469-6446. **Procion dyes,** $3.95/1 oz.; #020 Brilliant Orange, #068 Turquoise, #086 Forest Green, #040 Fuchsia, #071 Teal, #004 Lemon Yellow, #076 Cobalt Blue—Richman Cotton Company (R,M), 529 Fifth St., Santa Rosa, CA 95401; 800-992-8924. **Steamer furniture,** by Thomas Lamb; **lounge chair,** #5508, 35" h., 23" w., 63" l., $350; **ottoman,** #5507, 20" h., 26" w., 22" d., $125—MoMA Design Store (R), 44 W. 53 St., New York 10019; 800-447-6662. **Wedding registry**—Earth General (R), 72 Seventh Ave., Brooklyn, NY 11217-3649; 800-562-2203. **Framed leaves,** French handmade unipaper, $12.20/sheet—Kate's Paperie (R), 8 W. 13 St., New York 10011; 212-633-0570. **Ash frame**—J. Pocker & Son (R), 135 E. 63 St., New York 10021; 212-838-5488. **Stationery set,** $75—Origins (R); 800-723-7310. **Bicycle chain basket,** 14" h., 12" w., 6" d., $345—Felissimo, see address above. **Bottle vessels,** $40/ea.—Ecologia (M), 15 Federal Twist Rd., Stockton, NJ 08559; 609-397-2625. **Recycling center,** 51" x 25¾" x 36¾", $1,100—Haute House (M), 1428 Danby Rd., Ithaca, NY 14850; 607-273-9348.

Pages 28 and 29: **Blue armchair** by Roberto Gill, Baltic birch, $125—Barneys New York (R), Seventh Ave. at 17 St., New York 10011; 212-929-9000. **Flatophant animal,** $18—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Le Petit Prince** dessert faience plates by Gien, $198/set of 6—Baccarat (R), 625 Madison Ave., New York 10022; 800-777-0100. **WaveBed headboard,** #MC8031, 58" h. x 39" w., shown in twin, $515—Maine Cottage Furniture Inc. (M), PO Box 935, Yarmouth, ME 04096; 207-846-1430. **Duvet cover,** #D275-W42, twin, 60" x 86", $85; **Primary Essentials linens,** flat sheet, #E446-W42, twin, $30; fitted sheet, #E445-W42, twin, $30; **reversible shams,** #N180-W42, standard, $24/ea.; boudoir, $15/ea.—The Company Store (MO), 500 Company Store Rd., La Crosse, WI 54601; 800-323-8000. **Stepping Out shelf unit** by Sandy Steely, $300; **papier-mâché rabbits,** Philippines, $12/ea.; **clay teapots** by Heart & Hand, $10/ea.; **wooden birds,** $3/ea.—Summerhouse Kids (R), 14 Miller Ave., Mill Valley, CA 94941; 415-383-6690. **Changing table,** 36" h., 42" w., 25" d., 14" side arm (optional), $1,400—Little Folk Art (M), 1625 17 St., Santa Monica, CA 90404; 310-581-6633. **Alphabet blocks,** #2, $32—Back to Basics Toys (MO), 2707 Pittman Dr., Silver Springs, MD 20910-1807; 800-356-5360. **Building blocks,** bag of 34, $12—IKEA (R); for stores: East Coast, 412-747-0747; West Coast, 818-842-4532. **Cow-print rocker** by Cynthia Radoczy, 25" h. x 19" w., $200—Space Kiddets (R,M), 46 E. 21 St., New York 10010; 212-420-9878. **Wood wagon,** #0425, $132—The Ark Catalog (MO), 4413 Marble Way, Carmichael, CA 95608; 800-743-7007; The Ark (R), 10145 Fair Oaks Blvd., Fair Oaks, CA 95628. **Rubber number matting,** $45/12 squares; alphabet matting, $135/36 squares—ABC Carpet & Home, see address above. **Adam & Eve & the Garden comforter** cover by Melin Foscue, in crib, twin, full/queen, king, $150-$650—Melin Pieces (M), 2910 West Orlando Dr., Pine Bluff, AR 71603; 501-879-2145. **Antique school chairs,** $75/ea.—Summerhouse Kids (R), 14 Miller Ave., Mill Valley, CA 94941; 415-383-6690. **Desk,** by Greg Chann, 28" h., 41" w., 19½" d., $450; **chair,** 32" h., 15½" w., 14" d., $150—Portico Kids (R), 1167 Madison Ave., New York 10028; 212-717-1963. **Chalkboard,** 15" x 22", $75—Little Folk Art (M), 1625 17 St., Santa Monica, CA 90404; 310-581-6633. **Gasa car,** wood, 5" l., $4.50/ea.. **Puzzle chair,** $24—IKEA, see above. **Little Wolf Company upholstered chair,** vintage floral fabric, 27½" h., 21½" w., 14" d. (seat), $480; **Gund teddy bear,** $30—Portico Kids (R), 1167 Madison Ave., New York 10028; 212-717-1963. **Wool rug,** #R36, by Patricia du Pont, 23" x 32", $125—Patricia du Pont (M), 18 Rocky Point Rd., Rowayton, CT 06853; for stores: 800-MERMADE. **Big Zig yellow bookcase** by Maine Cottage Furniture, 75" h., 51" w., 20" d., $395; **Jester Cone puppet** by Fire Robin Puppets, $26; **tub boats** by Beth Wear, $12/ea.; **lion** by North American Bear Co., $11; **Barker's crayons,** $3.75/ea.; **bird** by Dan Hale, $460—Summerhouse Kids, see address above.

38 GARDENING ON A SHOESTRING *Sources for perennial seeds:* **W. Atlee Burpee & Co.,** 300 Park Ave., Warminster, PA 18974; 215-674-4900 or 800-888-1447; free catalog. **Clyde Robin Seed Co.,** 3670 Enterprise Ave., Hayward, CA 94545; 510-785-0425; free catalog. **DiGiorgi Seed Co.,** 6011 N St., Omaha, NE 68117; 402-731-3901; catalog, $2. **Harris Seeds,** 60 Saginaw Dr., PO Box 22960, Rochester, NY 14692; 716-442-0410; free catalog. **J.L. Hudson, Seedsman,** PO Box 1058, Redwood City, CA 94064; catalog, $1. **Moon Mountain Wildflowers,** PO Box 725, Carpinteria, CA 93013; 805-684-2565; catalog, $2. **Park Seed Co.,** Cokesbury Rd., Greenwood, SC 29647-0001; 800-845-3369; free catalog. **Pinetree Garden Seeds,** Rt. 100, New Gloucester, ME 04260; 207-926-3400; free catalog. **Sharp Bros. Seed Co.,** PO Box 140, Healy, KS 67850; 316-398-2231; free catalog. **Stokes Seeds, Inc.,** Box 548, Buffalo, NY 14240; 416-688-4300; free catalog. **Turner Seed Co.,** Rt. 1, Box 292, Breckenridge, TX 76424; 817-559-2065; free price list. **Vermont Wildflower Farm,** Ferry Road Business Center, Charlotte, VT 05445; 802-425-3500; free catalog.

58 THE LIFESTYLE LADY *Pages 58 to 65:* **Designer** Alexandra Stoddard Inc., 1125 Park Ave., Ste.. 6A, New York 10128; 212-289-5509. *Living room:* **Upholstered furniture fabric,** Surrey chintz, multi/blue, #5775; contrast welting, raspberry glazed chintz, #5659-528—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Tab curtain fabric,** Mariette in white, #HCW-345-528—Hinson (T), 979 Third Ave., New York 10022; 212-688-5538. **English joint table; paintings** by Roger Muhl—owner's collection. **Quilted pillows**—Pottery Barn (R), PO Box 7044, San Francisco, CA 94120-7044; 415-421-3400. **Rocking horse; English corner chair; round table**—Pierre Deux Antiques (R,T), 367 Bleecker St., New York 10014; 212-243-7740. **Patchwork quilts**—owner's collection. **Fire screen**—Pierre Deux (R), 870 Madison Ave., New York 10021; 212-570-9343. **Halogen lamp**—Hinson Lamps (T), 979 Third Ave., New York 10022; 212-355-5099. **Blue and white stripe pillow**—Pottery Barn, see address above.

Pages 60 and 61: Exterior: **Door frame**—Eron Johnson Antiques, 1301 Wazee, Denver, CO 80204; 303-825-1178. **Fan window**—owner's collection. **Consulting architect**—Peter Pennoyer Architects PC, 192 Lexington Ave., New York 10010; 212-779-9765. **Appliqué and patchwork quilts, 17th-c. French farm bench**—owner's collection. **Paintings**–Roger Muhl. **English Impressionist boat painting**—Tom Robinson. **French garden chairs; bistro tablecloth**—Williams-Sonoma (R,MO), PO Box 7456, San Francisco, CA 94120-7[illegible]. **Manuscript box**—Il Papiro (R), 1021 Lexington Ave., New York 10021; 212-288-[illegible]. **Washstand**—Pierre Deux Antiques, see address above. **Biot glass**—Biot Inc. (M), 47 E[illegible] Ave., New Rochelle, NY 10805; 914-632-0369. **Picnic basket**—Pottery Barn, see address above. **Potting shed; pitchers; cachepot**—owner's collection. *Study:* **Upholstered love seat; ric,** mushroom; **ottoman fabric,** Rush Court, multi-lemon, #8166—Cowtan & Tout (T), Third Ave., New York 10022; 212-753-4488. **Painting**—Roger Muhl. **Bureau plat; wr[illegible] desk**—Pierre Deux Antiques, see address above. **Corner cupboard**—The English Room(T) 519 Fenton Place, Charlotte, NC 28207; 704-377-3625. **Birdcage**—Pierre Deux Anti[illegible] see address above. **Corner chair** with original needlepoint. **Fabric-covered manuscript** Pierre Frey—Bergdorf Goodman (R), Fifth Ave. at 57 St., New York 10019; 212-753-[illegible] **Pillows**—Pottery Barn, see address above. **Quilt,** antique patchwork—owner's collec[illegible] *Dining room:* **Farm table**—Pierre Deux Antiques, see address above. **18th-c. English kitchen table**—Frederick P. Victoria (T), 154 E. 55 St., New York 10022; 212-755-2[illegible] **Pearlware Wedgwood dessert plates**—James II Galleries, Ltd. (R,T), 15 E. 57 St., New [illegible] 10022; 212-355-7040. *Daughter's bedroom:* **Yellow and white striped linen sheets**—Po[illegible] (R), 379 Broadway, New York 10012; 212-941-7800. **Quilts**—owner's collection. **Painti**-Roger Muhl. **Porcelain lamp**—Mediterranean Shop (R), 10 W. 74 St., New York 10[illegible] 212-879-3120. **Baby pillows**—D. Porthault Linens (R), 18 E. 69 St., New York [illegible] 212-688-1660. **Blue and white striped rug**—Pottery Barn, see address above. *Bathroom:* [illegible] **bottle**—Windswept Dreams, Stonington Village, CT; 203-535-3919. **Hand towe**-Porthault Linens, see address above. **Work table**—Vito Giallo Antiques (R,T), 966 Mad[illegible] Ave., New York 10021; 212-535-9885. **Chairs,** 19th-c. French ladderback school ch[illegible] **French border tiles**—Country Floors (R), 15 E. 16 St., New York 10003; 212-627-8300.

Pages 62 and 63: Kitchen: **Blue rag rug**—Conran's, 10 Astor Place, New York 10[illegible] 212-674-4800. **Wood chairs,** 19th-c. garden chairs—Evergreen Antiques (R,T), 120 S[illegible] St., New York 10013; 212-966-6458; 1249 Third Ave., New York 10021; 212-744-5[illegible] **Farm table; painting over fireplace,** by Roger Muhl; **English butcher block table; English [illegible] cans**—owner's collection. **Blue paint trim,** FulColor Velvet Morning (3) D-61—Fuller O'B[illegible] for information: 219-271-5621.

Pages 64 and 65: Master bedroom: **Blue and white striped linen sheets**—Portico Bed & [illegible] (R), 139 Spring St., New York 10012; 212-941-7800. **White rag rug**—Wolfman-Go[illegible] Good Company, 116 Greene St., New York 10012; 212-431-1888. **Boxspring drop** (dust[illegible] fle)—Ralph Lauren Home Collection (M), Polo Ralph Lauren; for information: 1185 Av[illegible] the Americas, 9 Fl., New York 10036; 212-642-8700. **Bed**—Lane Furniture (M), PO [illegible] 151, Altavista, VA 24517; 804-309-5641. **Irish pine highpiece**—Water Street Antiques [illegible] Stonington, CT; 203-535-1124. **Chinese miniature chest of drawers** on stand—Vito G[illegible] see address above. **Painting**—Roger Muhl.

66 RAW SPACE REFINED *Pages 66 to 73:* **Paintings** by Wade Hoefer—Modernism (R) [illegible] Market St., San Francisco, CA 94105; 415-541-0461; Asher-Faure (R), 612 N. Almont[illegible] Angeles, CA 90049; 310-271-3665. **Interior and floral design** by Myra Hoefer—Myra H[illegible] Design, 119½ Plaza St., Healdsburg, CA 95448; 707-433-7837. **Stone lamps**—Ron Mann [illegible] 457 Pacific St., San Francisco, CA 94133; 415-986-3886. **Iron Star cocktail tables** designe[illegible] Keith Hoefer—Myra Hoefer, see address above. **White fabric** on sofas, #6145—Henry C[illegible] (T), 151 Vermont St., San Francisco, CA 94103; 415-565-1981. **Black and white "T" drawi**-by Peter Gutkin, 170 Capp St., San Francisco, CA 94110; 415-861-8848. **Belgian linen fabr**[illegible] Ivory, #2493—Henry Calvin, see address above. **Concrete side table**—Buddy Rhodes (M), [illegible] 18 St., San Francisco, CA 94102; 415-641-8070. **Wire Jar lamp,** 68" w., 34" d., shade; [illegible] **lamps**—Ron Mann, see address above. **Platters; kitchen work table; Mexican table; iron car**[illegible] **sticks**—The Ginsburg Collection (R,T), 190 San Bruno Ave., San Francisco, CA 94[illegible] 415-621-6060. **Wicker bedroom chair**—Wicker Works (T), Galleria Design Center, 101 He[illegible] Adams St., San Francisco, CA 94103; 415-861-1011. **Child's antique writing table**—Jim[illegible] Antiques (R), 6706 State Hwy. 128, Healdsburg, CA 95448; 707-433-1212.

74 THE ART OF THE POSSIBLE *Pages 74 to 79:* **All fabrics,** French, 100% cotton, Pierre [illegible] except as noted—Fonthill Ltd. (T), 578 Nepperhan Ave., Yonkers, NY 10701; 914-376-2[illegible] *Living room:* **Club chair fabric,** Varengeville, #P1991-04, rouge-jaune, 55" w., 35½" r.; **sofa** [illegible] **ric,** (left), Les Quatres Saisons, #P1971-03, moutarde, 55" w., 19" r.; **pillows on sofa:** Toile Nantes, #P1977-03, safran, 53" w., 15¾" r.; Paniers Fleuris, #P1841-02, rose ancien, 54½" 16½" r.; Toile de Nantes, #P1977-02, rose ancien, 53" w., 15¾"r.; Sorrente, #P1920 Groseille, 55" w., 12" r., 64% cotton, 36% viscose. **Slipper chair fabric,** Toile De Na[illegible] #P1977-05, puce, 53" w., 15¾"r.; **Side chair fabric,** Marcilly, #P1983-03, safran, 51"w., Sofa fabric, Arcachon, #P1979-04, rouge-jaune, 55" w., 7¾"r.; **pillows on sofa,** Toile[illegible] Nantes, #P1977 02, rose ancien, 53" w., 15¾" r.; Porticcio, #P1990-03, safran, 55" w [illegible] repeat; Rayure Aubigny, #P1993-05, puce, 51" w., stripe, 100% rayon. **Bronze and glass Wa**[illegible] **cocktail table,** $6,885; **large blanc de chine charger,** not available—Lorin Marsh (T), 979 T[illegible] Ave., New York 10021; 212-759-8700. **Mirror**—owner's collection. **Needlepoint cushion,** [illegible] c., $900; **card dish,** c. 1880, $550—KM Antiques of London (T), 979 Third Ave., New [illegible] 10022; 212-888-7950. **Plaques; metal star; melon jar,** not available; **ceramic bull,** #41[illegible] $1,800—John Rosselli International (R), 523 E. 73 St., New York 10021; 212-772-2137. "[illegible] **coal bin,** c. 1810, $4,800; **oval silver cachepot, $6,750**—Lorin Marsh, see address ab[illegible] **Console table,** Genevieve, 72" x 21" x 32 ¾"—J. Robert Scott & Associates., Inc., 979 T[illegible] Ave., New York 10022; 212-755-4910. **Lady table lamp,** #H-200B, shown in solid brd[illegible] $2,475—Christopher Norman Inc. (T), 979 Third Ave., New York 10022; 212-644-4[illegible] **Vase,** $450—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212-988-2906. [illegible] *Pages 76 and 77:* **Club chair fabric,** Varengeville, P1991-04, rouge-jaune, 55" w., 35½ **Screen,** $14,867—Randolph & Hein, Inc. (T), 232 E. 59 St., New York 10[illegible] 212-826-9898. **Sofa fabric,** Les Quatre Saisons, #P1971-03, moutarde, 55" w., 19" r.; Toi[illegible] Nantes, #P1977-03, safran, 53" w., 15¾" r.; Rayure Aubigny, P1993-05, puce, 51" stripe, 1[illegible] rayon. **Sofa fabric,** Archachon, #P1979-04, rouge-jaune, 55" w., 7¾"r. *Pillows, left to r*[illegible] Sorrente, #P1920-90, groseille, 55" w., 12" r., 64% cotton, 36% viscose; Paniers Fle[illegible] #P1841-05, puce, 54½" w., 16½"r.; Porticcio, #P1990-03, safran, 55" w.; Paniers Fle[illegible] #P1841-05, rose ancien, 54½" w., 16½" r.; Toile de Nantes, #P1977-03, safran, 53" w., 15[illegible] **Miniature chair**—owner's collection. **Japanese trunk**—Lorin Marsh, see address above.

Pages 78 and 79: **Steamer chair,** teak, $675—Smith & Hawken (R), 25 Corte Madera, [illegible] Valley, CA. 94941; 415-383-2000. **Fabric on chaise,** L'Heure Du Thé, #P1961-04, Safran [illegible] w., 58" r. **Wicker furniture,** Vintage Collection—Bielecky Brothers, 306 E. 61 St., New [illegible] 10021; 212-753-2355. **Wicker furniture cushions; table overlay,** Chamarande, #P1945-01 [illegible] w., 31½" r.; **tableskirt,** Taffetas Sully, #P1936-03, rouge, 51" w., ¾" r., 100% acetate.

COLLAGE & CALLIGRAPHY *Pages 80 to 85:* For further information on products made Carolyn Quartermaine, call: 011-44-71-373-4492. *Pages 80 and 81:* **Antique chairs** (on , French, upholstered in hand-painted fabric collage, made to order by Carolyn rtermaine, see above. **Seat fabric,** Mozart manuscript, QC002 and French script QC001—stopher Hyland, Inc. (T), 979 Third Ave., New York 10022; 212-688-6121; Carolyn rtermaine, see above: **Antique chairs** (on right), English, c. 1820, **upholstered in hand-ted collage fabric,** linen, made to order—Carolyn Quartermaine, see above. *Studio room:* **le; collage,** paper and silk, both made to order by Carolyn Quartermaine, see above. **Sofa,** ds metal upholstered in silk—owner's collection. **Walls,** painted by Carolyn Quartermaine, bove. **Shelves** in metal, painted gold, and upholstered in silk. **Painting** by Miro. **Old copy Roman woman's head, chairs; chandelier; mannequin**—owner's collection. *Bedroom:* **que bed; table**—owner's collection. **Bench** fabric, **throws** with tassels, hand-painted linen, Carolyn Quartermaine, see above. **Curtains,** pink silk—Carolyn Quartermaine, see above. (not shown), Lettres Imperiales, from the 20th Century Masters Art Line Collection by Tapis—Moomjy (R), 150 E. 58 St., New York 10022; 212-758-0900.

GREEN ARCHITECTURE *Pages 86 to 91:* **Jim Adamson, Steve Badanes, & John Ringel,** y Devil, Box 145, Stockton, NJ 08559; 609-397-1806. **Emilio Ambasz,** Emilio Ambasz & ciates, Inc., 636 Broadway, 11 Fl., New York 10012; 212-420-8850. **Michael Corbett,** Bucklebury Lane, Davis, CA 95616; **Village Homes,** 2661 Portage Bay Ave., Davis, CA 16; 916-753-6345. **James Cutler, AIA,** James Cutler Architects, 135 Parfitt Way, bridge Island, WA 98110; 206-842-4710. *Developer:* **Gale Cool,** 4411 Point White Dr., Bainbridge Island, WA 98110. **William McDonough,** William McDonough Architects, E. 27 St., New York 10016; 212-481-1111. **William Morgan, FAIA,** William Morgan itects, 220 East Forsyth St., Jacksonville, FL 32202; 904-356-4195. **Michael Reynolds,** Survival Architecture, Box 1041, Taos, NM 87571; 505-758-9870.

OUT OF THE EARTH *Pages 92 to 95:* **Building consultants**—David Easton/Cynthia ght, REW Associates, 1058 Second Ave., Napa, CA 94559; 707-224-2532. **Apples; ; chutneys; cider syrup; dried apple wreaths; apple twigs**—The Apple Farm (MO), 01 Greenwood Rd., Philo, CA 95466; 707-895-2333. **Pillow; antique hand towels**—derley (R,M), 1101 E. Francisco Blvd. #C, San Rafael, CA 94901; 415-457-4606.

FORMALITY REFRESHED *Pages 100 to 107:* **Designer:** Mary Douglas Drysdale, sdale Design Associates Inc., 1133 20 St., NW, Ste. 700, Washington, DC 20036; -466-6606. *Living room:* **English dining side chairs,** Biltmore Estate Collection, 69/ea.—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619-3000; 800-447-4700. **ting of living room walls**—Marcos Painting Co., 3121 Holmes Run Rd., Falls Church, 22042; 703-237-1954. **Glazing and special effects of walls**—Anne Strawson Jacob, 7007 ton Ave., Falls Church, VA 22042; 703-237-7245, by appointment. **Kissam Desk Chair,** nore Estate Collection, $849/ea.—Drexel Heritage Furnishings Inc., see address above. **olstery fabric** on chairs, Covington Supertwill #101 Oyster, $25/yd.—Covington Fabrics . (M), 267 Fifth Ave., New York 10016; 212-689-2200. **Sisal rug,** Rio, ivory, $25/sq. -Alison T. Seymour (M), 5423 W. Marginal Way, SW, Seattle, WA 98106; -935-5471—Corporate Carpet Systems (R), 150 Fifth Ave., New York 10011; -691-9251. **Stencilwork on carpet** by Barbara Billet (by appointment), 14130 Esworthy Darnestown, MD 20874; 301-670-0066. **Curtain fabric,** Iridescent taffeta, color saffron, w. by Robert Kaufman $8.95/yd.—G Street Fabrics (MO), 12240 Wilkins Ave., kville, MD 20852; 800-333-9191. **Draperies**—Carol Studios, Inc., 2724 Dorr Ave., Ste. Fairfax, VA 22031; 703-204-2050, by appointment. **Artichoke finials,** $55/ea.—Robert ore, Classic Drapery Hardware (M), 124 Barnhardt St., Greensboro, NC 27406; -691-0055. **Curtain rods,** #5500-6, wood pole, 6' l. x 2" d.; **rings,** #5502E, wood—Kirsch 309 N. Prospect St., Sturgis, MI 49091; 800-528-1407. **Stone table,** #2001, $1,490, round top with European edge, #2010, $1,550; **Florentine bowl,** #3013 20" d. x 6½" h., 5—Michael Taylor Designs Inc. (M), 2415 17 St., San Francisco, CA 94110; -558-9940. **Ladder-back chair** $1,800—Drysdale Furnishings Group (R), 1133 20 St., , Ste. 700, Washington DC 20036; 202-466-6606. **Yellow pillow**—Harold Rudin (R), Eleventh Ave., 12 Fl., New York 10036; 212-265-4716. **Pillow fabric,** Electra 20" w., 50/yd.—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; -861-2345. **Oil stick drawings,** by Jacob Kainen $3,000/ea.—Nancy Drysdale Gallery (R), O St., NW, Washington DC 20037; 202-466-4550. **Nafplion winged pitcher vase,** by y Woodman, $9,000—Nancy Drysdale Gallery, see address above. **Japanese ceramic** l, 5" d. x 3½" h., $40—Sara (R), 952 Lexington Ave., New York 10021; 212-772-3243. **ch writing table,** Biltmore Estate Collection, $5,799—Drexel Heritage Furnishings Inc., address above. **Walnut inkstand,** c. 1860, $675—Lawrence Lomax Antiques Inc. (R), Wisconsin Ave., Chevy Chase, MD 20815; 301-656-1911. **Brass measuring cup,** /set of 8—Marston Luce Antiques (R), 1314 21 St., NW, Washington, DC 20036; -775-9460. **Pewter vase,** $175—Barneys New York (R), Seventh Ave. at 17 St., New k 10011; 212-929-9000. **Matisse cup and saucer,** $45/set—D.F. Sanders & Co. (R), 952 lison Ave., New York 10021; 212-879-6161. **Regina table lamp,** discontinued—Crate & el (R,MO), PO Box 9059, Wheeling, IL 60090; 800-323-5461.

s 102 and 103: **Gentleman's fireside chair,** Biltmore Estate collection $1,430—Drexel itage Furnishings Inc., see address above. **Upholstery fabric,** Drexel Heritage #1081—xel Heritage Furnishings Inc., see address above. **Pillow,** 18" sq., $600—Rebecca's fect Pillows, 3028 45 St., NW, Washington, DC 20016; by appointment only, -966-6310. **Mrs. Vanderbilt's bombé chest,** Biltmore Estate Collection, $7,039—Drexel itage Furnishings Inc., see address above. **Andirons,** $1,500—Antony Childs, Inc. (R), 0 Wisconsin Ave. NW, Washington, DC 20007; 202-337-1100. *Red, White and Blue* by Alex Katz, $20,000; *Female Figure,* by Manuel Neri, not for sale—Nancy Drysdale ery, see address above. **Pair of antique gilded finials,** $275—Marston Luce Antiques, see ess above. **Mali basket** (holding fruit), $40—Craft Caravan, Inc. (R), 63 Greene St., York 10012; 212-431-6669. *Elyria* (target painting), by Gary Lang, $12,000—Nancy sdale Gallery, see address above. **Pirellini lamp** (frosted lamp) by Gio Ponti, $345—dern Age (R), 123 Wooster St., New York 10012. **Lacquer coffee table,** by D. William , $900—Capitol Woodworking Inc. (T), 14650 Southlawn La., Rockville, MD 20850; -424-2665. **Verona throw,** yellow and pumpkin, $301—Anichini (T), Rte. 110, bridge, VT 05077; 800-553-5309. **Dressing chairs,** Biltmore Estate Collection, 25—Drexel Heritage Furnishings Inc., see address above. **Upholstery fabric,** Covington ertwil #101—Covington Fabrics Co., see address above. **Club chairs,** The Lynn Hollyn te Collection, $1,445—Drexel Heritage Furnishings Inc., see address above. **Upholstery ic,** Covington Supertwill #101, $25/yd.—Covington Fabrics Corp., see address above. **Kenya stool,** $120—Craft Caravan, see address above. **Iron horse,** $300/pr.—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. **Wooden window,** from Rajastan, $250; **amber (beads)** from Ghana, $375; **teak tray** from Thailand, $12—Artifactory (R), 641 Indiana Ave. NW, Washington, DC 20004; 202-393-2727. **Mirrored Matisse cup and saucer,** $45/set—D.F. Sanders, see address above. **Striped pillows**—Harold Rudin, see address above. **Fabric,** Trapeze, #7207/05—Boussac of France (T), 979 Third Ave., New York 10022; 212-421-0534. **Polka-dot pillow,** 21" sq., $195—Rebecca's Perfect Pillows, see address above. **Napoleon's Gaming table,** Biltmore Estate Collection, $3,699—Drexel Heritage Furnishings Inc., see address above. **Teapot**—owner's collection.

Pages 104 and 105: Dining room: **French parlor chairs,** Biltmore Estate Collection, $2,095—Drexel Heritage Furnishings Inc., see address above. **Chair upholstery, tablecloth, and curtains,** all made from Ciro Chintz, Chinese yellow #143—Norbar Fabrics Co., Inc. (T), 1101 Lakeland Ave., PO Box 528, Bohemia, NY 11716-0528; 800-645-8501. **Lustre Sheen, Sateen, Glow**—Robert Allen Fabrics, Inc. (T), 979 Third Ave., New York 10022; 212-759-6660. **Tablecloth and draperies**—Carol Studios, see address above. **Stencilwork**—Barbara Billet, see address above. **Finials,** $41/ea.—Robert Elmore Classic Drapery Hardware, see address above. **Chandelier,** by Niermann Weeks, #1590, $4,460—John Rosselli International (T), 523 E. 73 St., New York 10021; 212-772-2137. *Argosy XVI* by Jacob Kainen, $16,000—Nancy Drysdale Gallery, see address above. **Pillow,** 23" sq., $1,000—Rebecca's Perfect Pillows, see address above. **Twig place mats** by Chateau X, $26/ea.; **Sedona Buffet Plates** by Vicente Wolf, $65/ea.; **candlesticks** by Michael Aram, $265/pr.—The L.S. Collection (R), 765 Madison Ave., New York 10021; 212-472-3355. **Dinner plates,** $46/ea.—Annieglass (M), PO Box 8445, Santa Cruz, CA 95061-8445; 800-347-6123. **Linen napkins,** $20/ea.—Nancy Koltes (M), 900 Broadway, Ste. 201, New York 10003; 212-995-9050. **Vintner wineglasses,** $60/set of 6—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Sphere** cutlery by Izabel Lam, $120/5-piece set—SEE Ltd. (R), 920 Broadway, New York 10010; 212-228-3600. **Grapevine and leaf serving spoon, $750; fork,** by Stephen Dweck, $865—Felissimo (R), 10 W. 56 St., New York 10019; 212-956-4438. **Sheraton Room Sideboard,** Biltmore Estate Collection, $2,839—Drexel Heritage Furnishings Inc., see address above. **Self portrait,** by Nicholas Africano, not available—Nancy Drysdale Gallery, see address above. **Garniture for mantel clock,** with clock: $8,500—Antony Childs Inc., see address above. **Silver tea set**—owner's collection.

Pages 106 and 107: Bedroom: **Moreland Room chest-on-chest,** $1,569; **English Dining Side Chairs,** $5,139; **Lions paw table,** $4,449, Biltmore Estate Collection—Drexel Heritage Furnishings Inc., see address above. *Zihuatenejo Bay* and *Ada at Zihuatenjo Bay* by Alex Katz, $15,000/ea.—Nancy Drysdale Gallery, see address above. **Upholstery fabric,** Designers Guild Turkestan #F236/02—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Painting of bedroom walls**—John Sumner (M), 18919 Dover Dr., Hagerstown, MD 21742; 301-791-7678. **Green "dragging" of walls** –Gilders' Studio, 17636 Prince Edward Dr., Olney, MD 20832; 301-929-9450, by appointment **Sisal Loop rug,** Natural, $29.90/sq. yd.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Pillow,** 20" sq., $150—Rebecca's Perfect Pillows, see address above. **Verona throw,** $301—Anichini, see address above. **Wing Chair,** Drexel Traditional Classics Upholstery Collection, $1,120; **fabric,** Drexel Heritage, see address above. **Ottoman,** owner's collection. *Tea cup and saucer* by Anne Smith, not available—Nancy Drysdale Gallery, see address above. **Trapunto quilt,** c. 1855, $3500—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014; 212-645-5020. **Curtain fabric,** Norbar Ivory, #202—Norbar Fabric Co. Inc., see address above. **Stencilwork**—by Barbara Billet, see address above. **Draperies**—Carol Studios, see address above. **Rafaela table lamp,** $790 (without shade)—Donghia (T), 300 D St. SW, #503, Washington, DC 20024; 202-479-2724. **Tole tray,** $225—Mandrake (T), 1655 Wisconsin Ave. NW, Washington, DC 20007; 202-965-2355. **Nesting tables,** $1,250—Lawrence Lomax Antiques, Inc., see address above. **Mercury glass matchstick holder,** $110—Marston Luce, see address above. *Try This,* by Cary Smith, $5,500—Nancy Drysdale Gallery, see address above. **Pitcher,** $135—Wolfman-Gold & Good Company, see address above. **Tyrolean Room Canopy Bed,** Biltmore Estate Collection, $5,139—Drexel Heritage Furnishings Inc., see address above. **Linen sheets,** queen size set, $495; **Piqué coverlet,** $125—Chambers Catalog (MO), PO Box 7841, San Francisco, CA 94120; 800-334-9790. **Taormina throw,** $301—Anichini, see address above. **Heart pillow,** 21" sq., $100; **Club pillow,** 20" sq., $175—Rebecca's Perfect Pillows, see address above. **Silver plate candlestick,** by Richard Meier, $250—Swid Powell (M), 213 E. 49 St., New York 10017; 800-674-4141. **Sawaya & Moroni table,** $850; **Jasper Morrison green bottle,** $49—Modern Age, see address above. **Pastel drawings,** by Gene Davis, $800/ea.—Nancy Drysdale Gallery, see address above. **All paint**—Duron Paints and Wall Coverings (M), 10406 Tucker St., Beltsville, MD 20705; 301-937-4600.

108 MIDSUMMER'S EVE *Pages 108 to 111:* **Tablecloths**: Village Stripe, 70" x 90", 100% cotton, $91; Jefferson fabric (on back table), 100% cotton, $40/yd., Laura fabric, 100% cotton, $40/yd.—Ralph Lauren Home Collection (M), Polo Ralph Lauren; for information: 1185 Ave. of the Americas, 9 Fl., New York 10036; 212-642-8700. **China,** Limoges plates in white with blue and yellow border, Mimosa, 5-piece place setting, $160; **Chambly silver,** 5-piece place setting, $126—The Blachère Group (M,T), 41 Madison Ave., New York 10010; 212-683-4936. **Pottery**—East Knoll Pottery (R,MO), PO Box 163, Becket, MA 01223; 413-623-5633. **Dora folding chairs,** $39—IKEA (R), for more information: East Coast, 412-747-0747; West Coast, 818-842-4532.

122 GOING GREEN *Pages 122 and 123:* **Natural linoleum and carpets**—Hendricksen Natürlich (MO), 6761 Sebastopol Ave., Ste. 7, Sebastopol, CA 95472: 707-829-3959. **Exotic wood veneer** ($2-$5/sq. ft.)—Environmental Construction Outfitters (R,T), 44 Crosby St., New York 10012; 212-334-9659. **Paste wax,** 8.5 ounces, $10; **wall paint,** one quart, $7.95; Casein paint, 8.8 lb., $25.85; **Earth Pigments** $5.95—The Natural Choice (MO), Eco Design Co., 1365 Rufina Circle, Santa Fe, NM 87501; 800-621-2591. For a Greenhome representative near you or for a free newsletter send SASE—Greenhome (R,M), 3705 N. Spaulding, Chicago, IL 60618; 312-267-1480.

CORRECTIONS

In the April issue's "Inside Brooklyn" story, the restaurant on page 54 was incorrectly identified. It is Aquarelle Restaurant, 254 Court Street in Carroll Gardens. The telephone number for Design, Design in Houston was listed incorrectly in Style Beat in April. The correct number is 713-529-9555.

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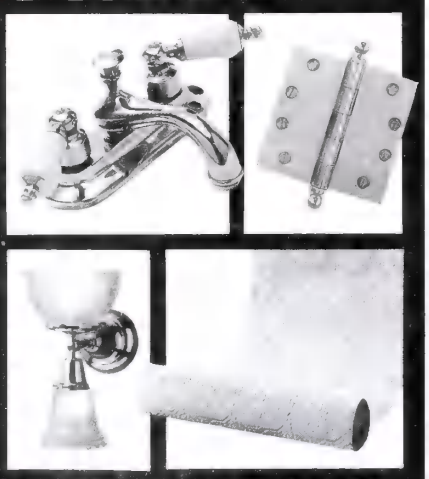
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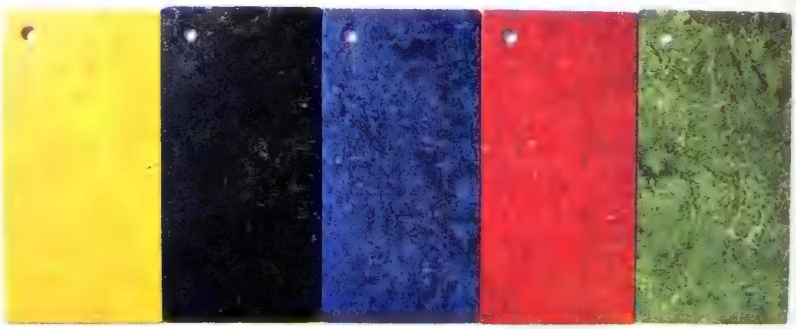
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GREEN ARCHITECTURE

Continued from page 91

because they are stronger and use 35 percent less wood, he avoided plywood and some building adhesives that give off formaldehyde and other potentially dangerous compounds. Not only was the project cost-effective, but the beauty, safety and uniqueness of the house netted the builders a handsome profit.

People know value when they see it. Michael Corbett's Village Homes community was designed to provide 220 passive-solar homes and a landscape that would give homeowners most of their fruit and produce. Originally, the housing was moderately priced. Over the last decade the experiment has been so successful that the homes are now the most costly per square foot in their city.

So why aren't there more green communities? Approvals are one stumbling block for green developers. Bureaucrats see red flags when a plan calls for narrower streets, increased pedestrian traffic, common backyards, or reconstructed wetlands. "They are very good at prohibiting things," says William Browning, who studies green development for RMI (Rocky Mountain Institute), "but they have trouble understanding when a developer is being proactive and is trying something new."

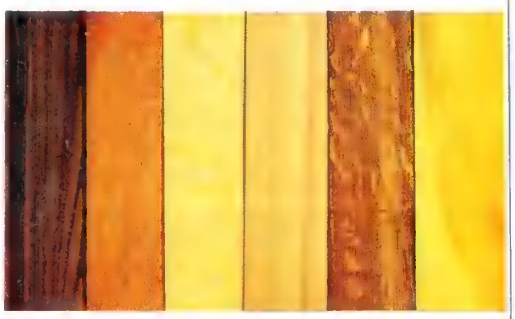
Still, Haymount, the most ambitious environmentally responsible community planned to date, is set to break ground in suburban Virginia on the Rappahannock River this autumn. Planned for 9,000 people—some in permanently affordable housing—it will include not only passive-solar houses, an organic farm, a town center with shops and offices, schools and services, but also an active program in ecological restoration, aiming to restore wildlife migration routes in the surrounding area.

Michael Reynolds is a visionary architect who encourages his clients to "unhook from the grid" and run all their power, heat and sewage systems on solar power. He likes to build with sand and old auto tires, a symbolic gesture towards recycling that some critics find pretentious. "There are better uses for old tires," says RMI's Browning.



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For more details, see Reader Information



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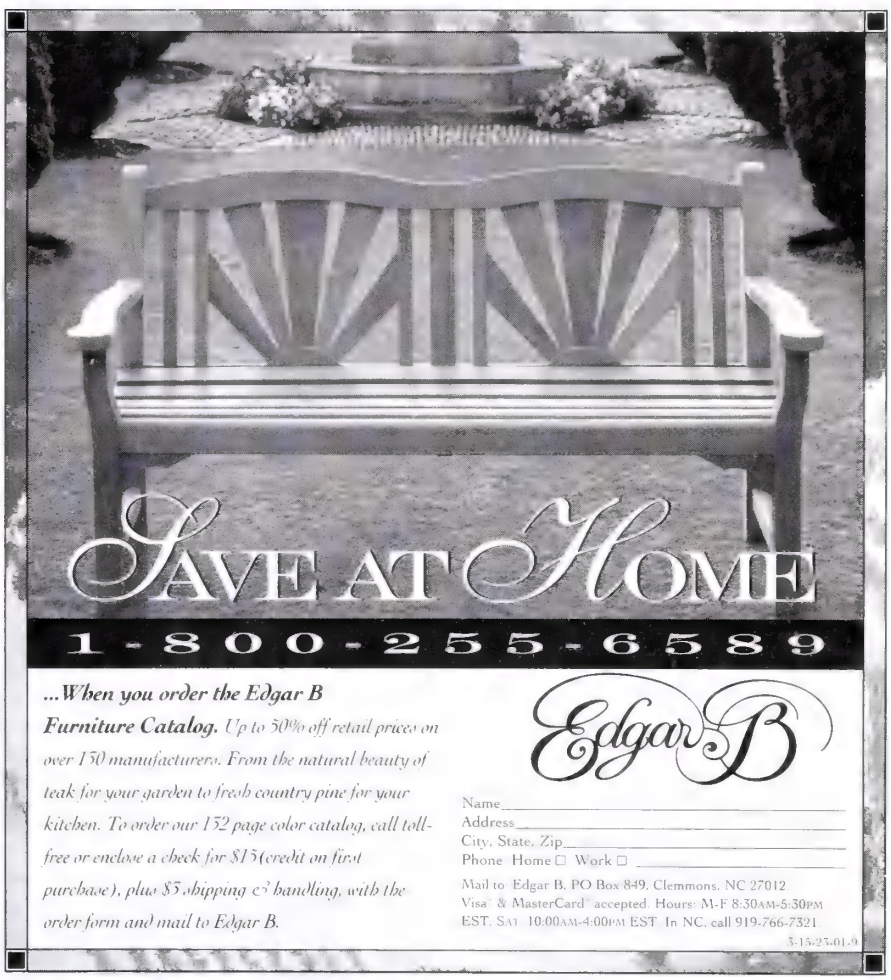
INVITE THE NEIGHBORS

Perhaps taking a tip from the Tupperware party, Greenhome reps sell earth-friendly products at informal gatherings in the homes of friends. Among the offerings: Citra-Solv, a cleaner made from orange peels (one quart, $11.50); faucet aerators that cut water use by 70 percent ($8). Call: 312-267-1480.

Vhile his project may be Utopian, nolds's aims are valuable. The chief lenge in green architecture is to cre- water, sewage, electrical and refrig- ion systems that can match the nces in solar heating.

et ideas are not wanting in these s. Paul Mankiewicz of New York 's Gaia Institute, for example, is l at work on systems that will both nse wastewater and cool houses. ng walls of moss and vines, he ects at least to unplug from the conditioner, saving water that ld otherwise flow down the drain. percolation of the water through capillaries of the plants does the k. Where did he get the idea? n," he says with a mischievous e, "it's been hanging around every -covered wall in the Mediterranean the last few millennia."

louse Beautiful contributing editor, liam Bryant Logan is also writer-in- dence at the Cathedral of St. John the ine in New York. Nationally wn for its environmental program, athedral runs the René Dubos sortium for Sacred Ecology.



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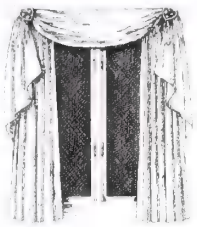
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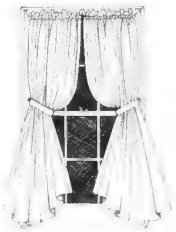
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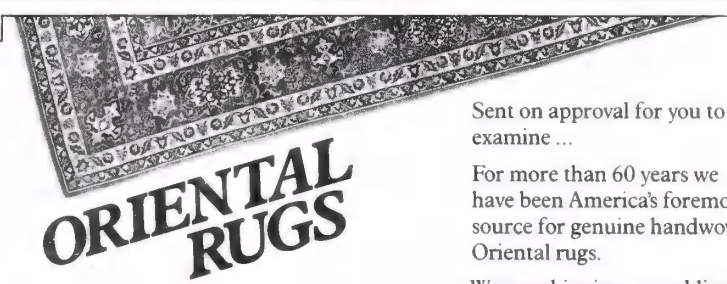
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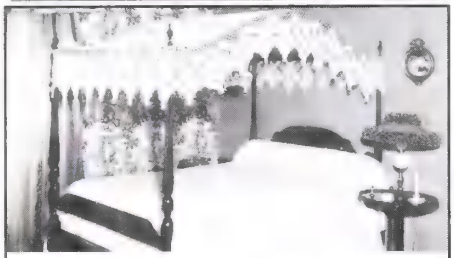
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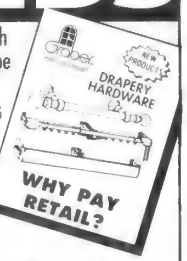
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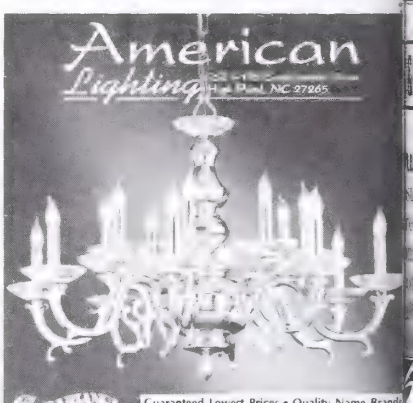
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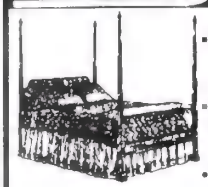
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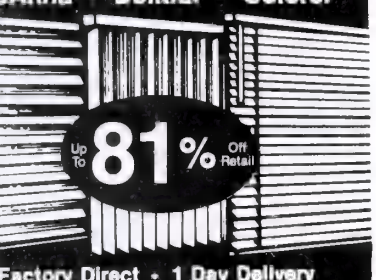
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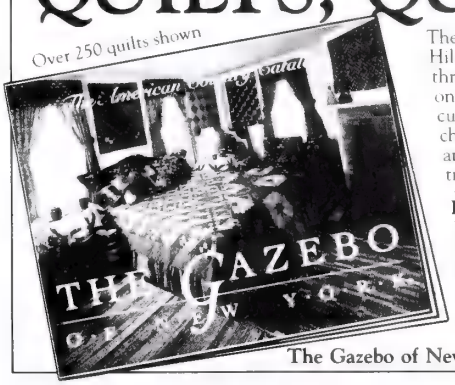
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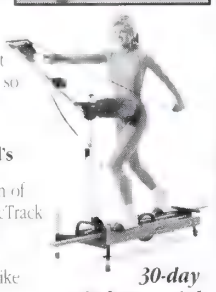


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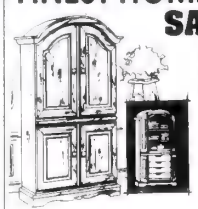
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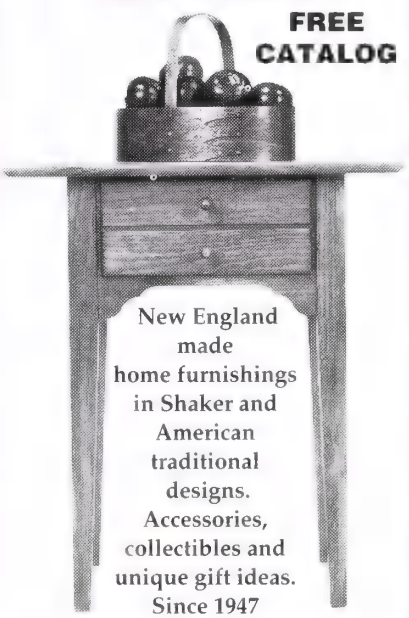
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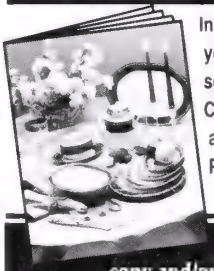
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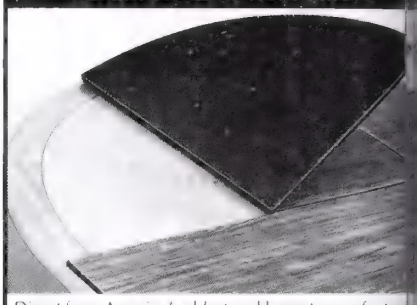
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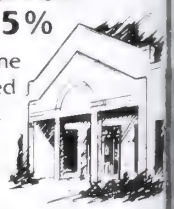
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The Mardi Gras quilt

BY DEE HARDIE

Tom's Aunt Alice, a maiden lady who lived to be 91, always had her hands full. If she wasn't knitting colorful afghans, she was crocheting lacy facecloths or cross-stitching blue monograms on white sheets and pillowcases. The facecloths went to college with our children, and the embroidered linens and afghans still live at Thornhill.

The one needle craft that never seemed to interest Aunt Alice was patchwork quilting. She did, however, give us one that was made by her grandmother, Louise Cutter Carter. The quilt was forgotten in a closet for 35 years, but I was delighted when Aunt Alice asked me if we wanted it.

What a question! Ever since it became ours it has been a family treasure, adding a certain panache to our home life. This quilt is a work of art, even if it is officially a "crazy" quilt. It is a lavish spread made of silk, satin and brocade patches from Parisian dresses worn to Mardi Gras balls long ago. Louise Cutter was born in Boston, where she learned how to quilt. Then she married Mr. Samuel Carter and moved to New Orleans, where she obviously learned how to party.

I immediately decided the quilt deserved more than lying on a bed and for years it hung as a tapestry in our library. The quilt is covered with delicate routes of featherstitching along with an extravagant field of embroidered baskets, clocks, velvet hearts and flowers, and raised, ribboned butterfly wings. There is even a small satin envelope sewn in one corner. Inside the envelope is a card yellow with age which reads, "For Alice from her Grandmother Carter, 1895."

I have to admit I am not much with a needle. I have even stapled fallen hems rather than sew them

This quilt inspired me to collect others. There is now a quilt on every bed at Thornhill: old ones from local antiques shops, new ones bought from Nantucket Looms or found in Nova Scotia, where quilts for sale were hanging on front-yard wash lines blowing like banners in the wind. Sometimes I bring one of the sturdier cotton quilts downstairs to cover the dinner table for a special holiday. And I even use one as a canopy on the four-poster bed in our guest room. A visiting friend, Mary Jane, once told me how much she enjoyed falling asleep counting, instead of imaginary sheep, the calico fans in the overhead quilt.

Grandmother Carter's quilt now rests at the end of another guest bed and is beginning to show its great age—almost a century. Every time I refold the quilt some of the silk crumbles, leaving the dust of the past on the floor. What to do? I have even considered, sinfully, cutting out the best parts and having them made into grand pillow covers.

But our daughter Louise is adamant that it remain a quilt. After all, it was made by her namesake, her great-great-grandmother, her children's great-great-great! She is determined to restore it by having a family quilting bee—herself, her daughter Edith, who is only nine, and me. What a sweet dream.

I have to admit I am not much with a needle. The only time I ever saw Aunt Alice really upset was when she tried in vain to teach me how to knit an afghan. And in hectic earlier years, I even stapled fallen hems on my daughters' school uniforms rather than sew them. But I am willing to try to please Louise.

Next week we are scouting fabric stores. However, I think we need more than just new materials; we also need old hands. Oh, for Aunt Alice and Grandmother Carter. Let's hope they are looking down at us benevolently. It is going to be an interesting project, a wonderful family circle—all thumbs and all heart. Wish us luck. ■



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